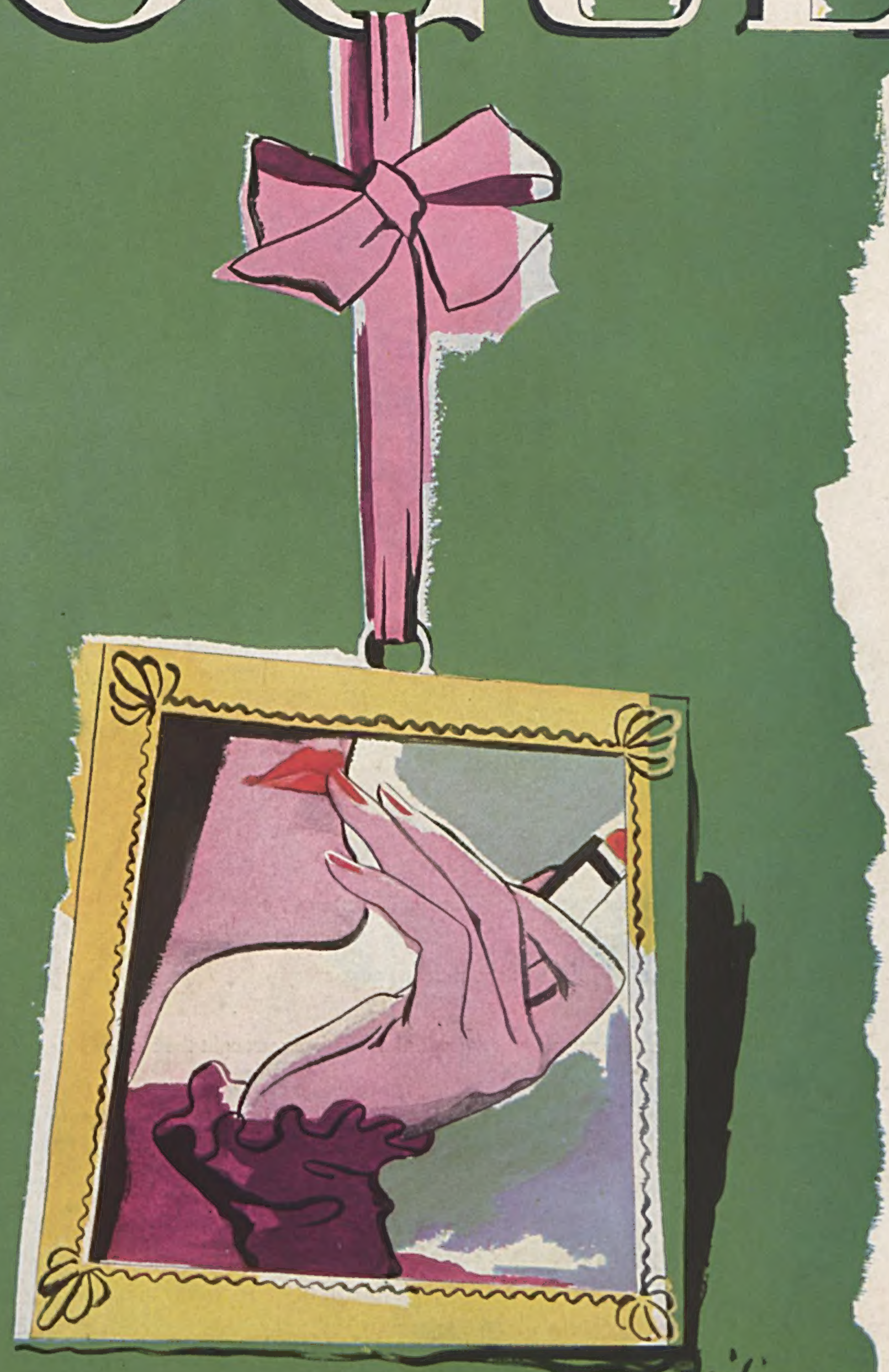
VOGUE



LINGERIE · ACCESSORIES · COSMETICS

FEBRUARY • 15 • 1934
PRICE 35 CENTS

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S. S. LURLINE · *S. S.* MARIPOSA · *S. S.* MONTEREY · *S. S.* MALOLO

in service to SOUTH SEAS · NEW ZEALAND · AUSTRALIA *via* HAWAII · SAMOA · FIJI

Hawaii



The age of steel achieves a group of masterpieces in the "Lurline", "Mariposa",



"Monterey" and "Malolo", and travel scales new heights of perfection. + + Into their structure has gone every provision for anticipating the sea-farer's slightest whim . . . into their furnishings and decoration has been wrought the rich coloring of the lands they serve. + + Hawaiian languor lolls on their beach decks . . . South Sea romance lurks in a hundred corners, and ripens on broad patches of moonlit promenades . . . in scores of athletic games Fiji romps for sheer love of living. + + America is there, too, with its love of elegant dining, smart night-club gaiety, and bright assemblage in brilliant salons. + + Pacific Travel in a new de luxe edition . . . an exquisite color plate for each day at sea . . . the prize volume for any select library of travel. *Priced for the modest purse.*

Your travel agent is a travel authority, or see

Matson Line ★ Oceanic Line

NEW YORK · CHICAGO · SAN FRANCISCO · LOS ANGELES · SEATTLE · PORTLAND

Only you and the Apes catch cold!

THE ape can catch your cold and you can catch his. While other animals have what appear to be colds, they are in no way related to that compound of misery, discomfort, and danger we humans call a cold.

Driven by human suffering and economic loss due to workers' absence ($450,000,000 in U. S. alone), able research men have sought the cause of this puzzling universal malady.

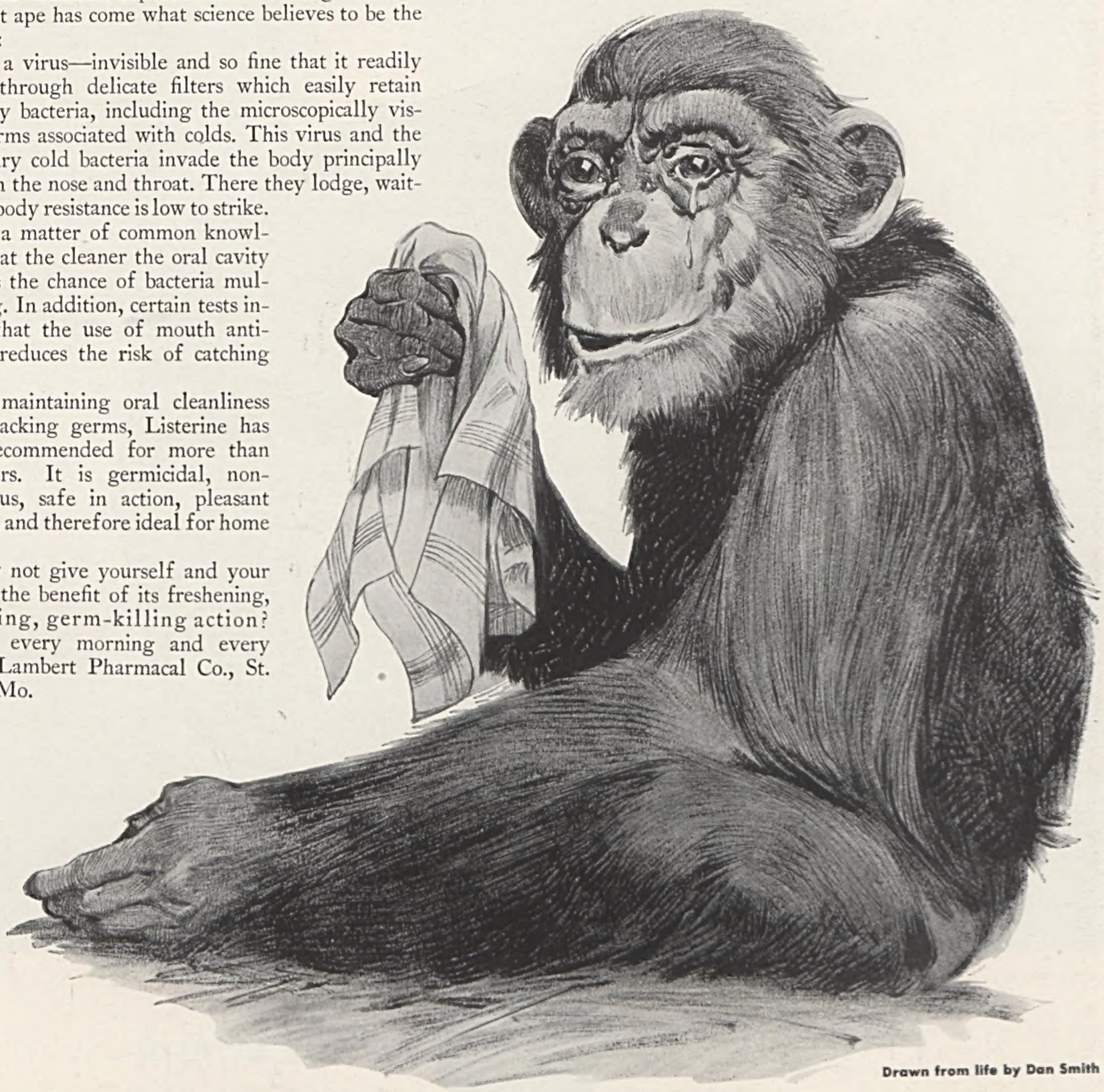
Out of countless experiments on willing man and resistant ape has come what science believes to be the answer:

It is a virus—invisible and so fine that it readily passes through delicate filters which easily retain ordinary bacteria, including the microscopically visible germs associated with colds. This virus and the secondary cold bacteria invade the body principally through the nose and throat. There they lodge, waiting till body resistance is low to strike.

It is a matter of common knowledge that the cleaner the oral cavity the less the chance of bacteria multiplying. In addition, certain tests indicate that the use of mouth antiseptics reduces the risk of catching cold.

For maintaining oral cleanliness and attacking germs, Listerine has been recommended for more than 50 years. It is germicidal, nonpoisonous, safe in action, pleasant to taste, and therefore ideal for home use.

Why not give yourself and your family the benefit of its freshening, cleansing, germ-killing action? Gargle every morning and every night. Lambert Pharmacal Co., St. Louis, Mo.



Drawn from life by Dan Smith

the safe antiseptic LISTERINE with the pleasant taste

Beauty
IS OFT MEASURED BY THE FOOT

The eye, traveling downward, is arrested by the beauty of feet clad in Matrix Shoes. For there's the double magic of outward style and inward comfort in each pair. In color and style, their trim designs complement the newest costume trends. Within, "your footprint in leather," a patented, comfort-assuring sole follows exactly the lines and curves of your foot, molds your shoes to your feet with a glove-like beauty that is reflected in their outward trimness. Please write for our New Fashion Announcement and we will send you the name of a store near you where you can find an assortment of Matrix styles and sizes. E. P. Reed & Co., Rochester, New York.

Matrix Style Studio, 47 West 34th St., New York City.

• • •

SUZANNE . . . *a graceful T-strap model with mass perforations over a contrasting underlay, accenting the beauty of its design. In Black Ebony, Marine Blue or White Kid.*



There is double magic in Matrix Shoes

Matrix Shoes

A VARIETY OF STYLES 

AT $9.00 AND UP

VOGUE
February 15th, 1934

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Vol. 83 No. 4
Whole No. 1478



Arthur O'Neill

☆

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

☆ Sutton Place gets its first glimpse of spring in this town suit with wide revers of rippled silver fox. The short, fitted jacket cut down to show the shining white blouse is as sure a spring sign as the Sutton crocuses. One of many advanced, exclusive models, made-to-order . . ready-to-wear.

BY APPOINTMENT TO HER MAJESTY THE QUEEN OF ENGLAND

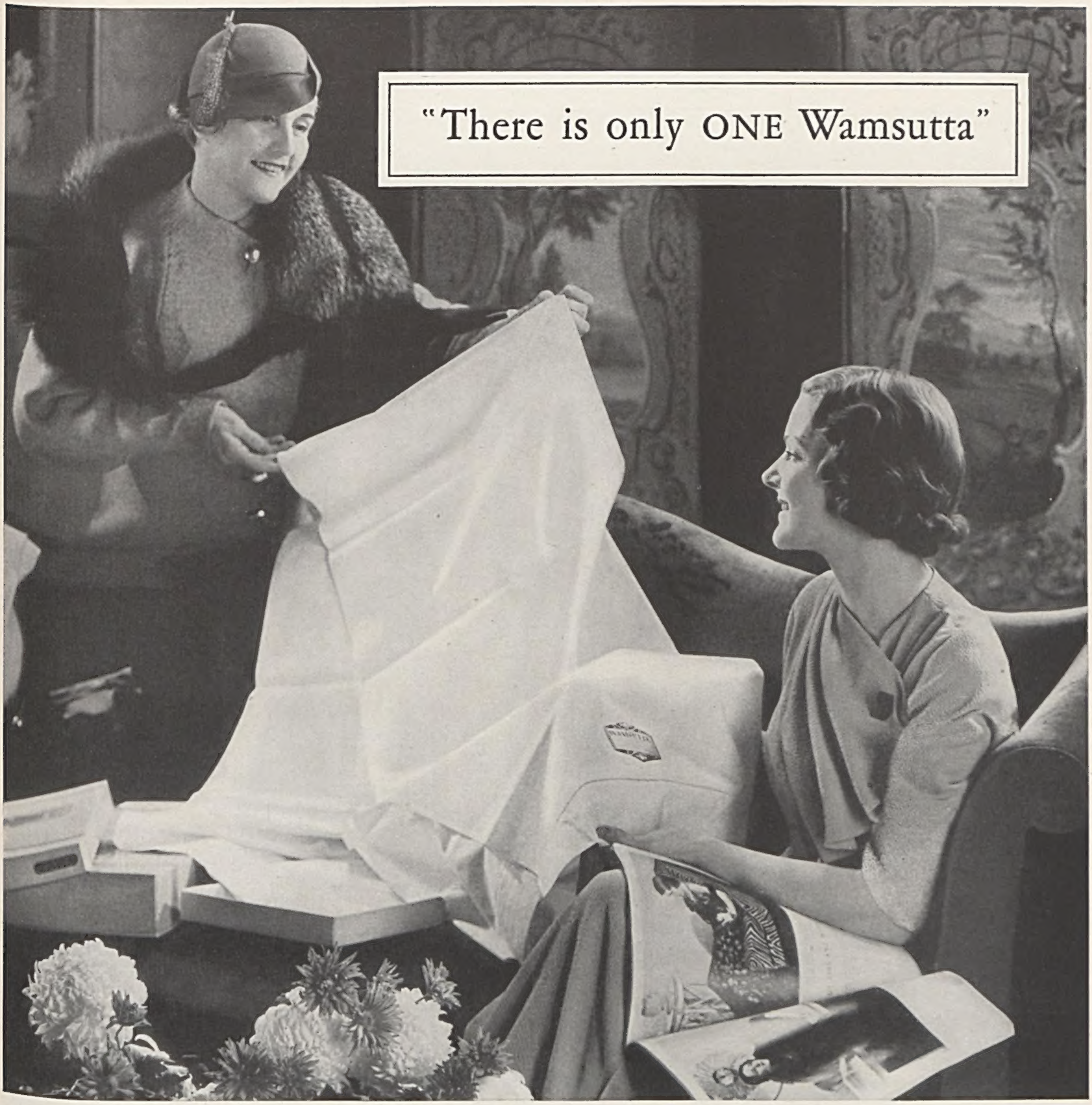
"Fragrance" A PERFUME BY YARDLEY



The perfume, "Fragrance," in the generous $8.25 size; it may also be had at $1.10, $2.20, and $4. The "Fragrance"-perfumed face powder comes in six tints . . . Natural, Rachel, Medium Rachel, Deep Rachel, Sun Tan, and the new English Peach . . . and sells for $1.10.

WHAT'S IN A FACE POWDER?

A LITTLE of this, a little of that, a dash of intriguing perfume, and a magic quite inexplicable. We are proud of "Fragrance" powder for several reasons. It is fine enough in texture to lie like a bloom upon your cheek. It is light enough in weight to cling without clogging the pores. It is tinted so accurately that you will be able to match your own coloring almost exactly. . . . "Fragrance" powder is, as you would expect, scented with that delightful new and modern Yardley perfume, "Fragrance." And, to make the entire purchase a charming little adventure, "Fragrance" comes in a most engaging box (green and silver, with an elegant floral motive). The "Fragrance" odour is also to be had in dusting powder at $1.65; and in sachet, talc, and bath salts at $1.10 each. Yardley and Co., Ltd., 620 Fifth Avenue (Rockefeller Centre), New York City; in London, at 33, Old Bond Street; and Paris, Toronto, and Sydney.



YOU'VE BEEN WANTING WAMSUTTA . . .

COMPARE ITS PRICE *now* WITH OTHER SHEETS

WAMSUTTA
PERCALE SHEETS
AND PILLOW CASES
THE FINEST OF COTTONS

WAMSUTTA MILLS
Founded 1846
New Bedford, Mass.

THERE is a real price advantage in buying Wamsutta now that there is so much less difference in price between Wamsutta and other kinds of sheets. All textiles are higher than a year ago, of course. But Wamsutta has not had to advance its prices so fast or so far in comparison with other sheets. The difference, therefore, is a good deal less than you might expect it would be, these days.

And any side-by-side comparison will show you that there is still only *one* Wamsutta for smoothness, fineness, and strength . . . just as there has been "Only *one* Wamsutta" for more than four generations.

SERACETA STRANDS OF FASHION



Best & Co. FIFTH AVENUE, NEW YORK
EAST ORANGE, MAMARONECK, GARDEN CITY, BROOKLINE, MASS., ARDMORE, PA.

KENNEL CREPE—aristocrat of Sports Fabrics for Spring! Wide-waled, soft and luxurious, this new "thoroughbred" crepe has a pedigree you'll recognize—it is woven by L. & E. Stirn of Seraceta Strands of Fashion—the magic threads that always win! Of course Best & Company have it first . . . modelled in a dress so sleek, so classically simple, so swank—you can place all your bets right now—it is bound to lead in the Fashion race! Buy it in Gold with Tortoise (simulated) buttons; in Aquatone, Bud Green or Rose with Prystal Buttons. Sizes 14—20 . . . Price . . . 22.95. Misses' Dress Department, Second Floor.

Seraceta Strands of Fashion are a product of THE VISCOSE COMPANY, 200 Madison Avenue • New York City • *We comply with the NRA*

FOR EVERY WOMAN—*Now!*

NE-FLEX

the stocking knitted with

LASTEX

has been received with such acclaim by discriminating women who wear the regular length that GORDON now presents

NE-FLEX in REGAL length
(32 to 33 inches)
for the taller, fuller figure

Every woman may today enjoy the absolute comfort, the genuine economy and durability, the security from garter strains that lead to runs, and the beauty and smartness that accompany perfection of fit.

What LASTEX has done for corsets and underwear it now does for stockings in GORDON NE-FLEX.

Part of GORDON'S distinguished hosiery service.

BROWN DURRELL CO.
NEW YORK • BOSTON



Gordon **NE-FLEX**

THE FLEXIBLE KNEE MAKES IT SAFE FROM STRAIN

All around the Town and Country

SHOE-SHOTS BY STETSON



■ We caught her in the act—of trying on these new blue kid pumps. The mirror tells the tale—she couldn't resist their grey stitchings, nor their slender lines. Yes, she bought them, thank you. Won't you? Colors: blue, brown, black, white.





■ We noticed that the raw days aren't done with yet—but this suburbanite didn't care. She wore a fur coat, sport hose, and wing-tipped Norwegian Grain brogues. The latter—of typical Stetson good-looks—were sturdy, English, perfect in fit. (They come in tan or black Norwegian Grain, also in white buck.)



■ There's no doubt that spring is well on the way—for here's the proof of it. Open-throat calf oxfords—perforated, tied with a bow. Nice to wear with a new suit, be it tweed or plain woolen. Choose from blue, brown, black and white.



■ We drove out to the country, to find these perforated sandals. Their owner said they do double duty. . . . She wears them with town clothes, too. You may have them in tan Norwegian Grain calfskin. Or white Mandrucca.



■ "Truthfully," she said, "I didn't believe it at first. But now I *know* it's possible for an arch shoe to look smart." Yes, there are scientific supports concealed in these trim kid oxfords. These clever, most comfortable shoes come in brown or black.

As these snapshots witness, Stetson Shoes do get around—to the right places. If you do, too—you'll like these shoes that are comfortable as well as smart. Look for them, and other new models, in these good stores. (No law against bringing the males . . . to look at the Stetsons that are made for men.)

THE STETSON SHOE

Stetson Shoes

ALBANY, E. A. Beaumont Co., Inc.
ALTOONA, A. Simon & Co.
BALTIMORE, O'Neill & Co., Inc.
BINGHAMTON, Parlor City Shoe Store
BOSTON, Jordan Marsh Co.
BOSTON, Stetson Shoe Shop
BROOKLYN, David Heller
BROOKLYN, H. Triebitz, Inc.
BUFFALO, The Buffalo Stetson Shop
CANTON, Horton's, Inc.
CHICAGO, The Stetson Shops
Dearborn at Adams, and
59 East Randolph Street
CINCINNATI, Stetson Shoe Shop, Inc.
CLEVELAND,
The Cleveland Stetson Shop Co
COLUMBUS, The Holbrook Bootery Co.
DAYTON, The Harry L. Buck Shoe Co.
DECATUR, Raupp & Son
DENVER, Daniels & Fisher Stores Co.
DERBY, Hubbell Bros.
DES MOINES, Wiltsey's Shoe Shop, Inc
DETROIT, Berke's Boot Shop
ELMIRA, N. Y., Gosper-Kelly, Inc.
FLUSHING, L. I., Harry Sachs
GREENWICH, Favorite Shoe Store
HARTFORD, W. G. Simmons Corp.
KANSAS CITY, Will M. Brown, Inc.
LA CROSSE, Baker & Steinbauer
LANCASTER, PA., Shaub's Shoe Shop
LINCOLN, NEB., Miller & Paine, Inc.
LOS ANGELES, The Stetson Shop
MADISON, Huegel-Hyland Co.
MASON CITY, IOWA, Laird Shoe Co.
MIDDLETOWN, N. Y., B. F. Van Sickle
MILWAUKEE, Stetson Shoe Shop, Inc.
MINNEAPOLIS,
Standard Clothing House, Inc.
MOLINE, Schwenker & Mougin, Inc.
NEWARK, Stetson Shoe Shop
NEW YORK, Stetson Shoe Shops, Inc.
289 Madison Ave.
15 West 42nd Street
153 Broadway
NEW YORK, Swarts Shoe Shop
NEW YORK, N. Ostrow
PHILADELPHIA,
Norcross & Abbott, Inc.
PITTSBURGH, Stetson Shoe Shop, Inc.
PORTLAND, ORE.,
The Stetson Shoe Shop
PUEBLO, Crews-Beggs D. G. Co.
READING, Kathryn M. Anderson
ROCHESTER, MINN.,
Baker & Steinbauer Shoe Co., Inc.
ROCHESTER, N. Y.,
Park-Brannock Stetson Shops, Inc.
RUTLAND, VT., Wilson Clothing Co.
SAGINAW, Kuiper Bootery, Inc.
ST. LOUIS, Hutcheson Shoe Co.
SALT LAKE CITY,
The McKendrick Shoe Co.
SAN FRANCISCO, Frank Werner Co.
SEATTLE, The Stetson Shoe Shop
SPRINGFIELD, ILL., Reisch Shoe Shop
SPRINGFIELD, MASS.,
Stetson Shoe Shop
SYRACUSE, Park-Brannock Co.
WASHINGTON, D. C.,
The Stetson Shoe Shop
WATERTOWN, N. Y.,
E. P Elitharp, Inc.
WILKES-BARRE, PA.,
Walter's Shoe Store
YONKERS, J. Cantor

THE STETSON SHOE COMPANY, *South Weymouth, Massachusetts*

Lord & Taylor



clarepotter WORKS IN BASKAMURE OF DU PONT RAYON

DUPONT RAYON

BASKAMURE is what the French call an armure weave. It is a new Du Pont Rayon with a handwoven look. clarepotter liked it so much she had it dyed in her own colors

CARELESS CUFF is a jacket and dress. One loves clarepotter for the safety pin that closes its sweeping collar. Sizes 14 to 20; slack blue, navy, or brown with white pique. 35.00—The Sports Shop, Fifth Floor

CURB CHAIN—that's clarepotter's buckle for this saddleyarn belt. Neckline dips in back. Sizes 12 to 18; slack blue, green, beige, brown. 29.75—Sports Shop, Fifth Floor

CASUAL COCKTAIL has bat shoulders and a collar scarf that winds to your whim—backward, forward, or in a bow. Sizes 12 to 20; domingo or slack blue, black, brown. 32.75—Daytime Shop, Third Floor



Carved in soap by L. GABA

High powered

CONTROL FOR STREAMLINE MORTALS

THEY feel like nothing—but they work like magic! These sleek little Carter Softies carve curves where they should be . . . hollows where you want them . . . streamlines where bulges once ruined all! Diaphragms vanish . . . hips grow slithery . . . even last-through-the-doors are held quite in control. Some were designed for slim youngsters still in their teens, others take this business of control a bit more seriously. Washable? Certainly. Two-way stretch? Many of them. Expensive? Decidedly *not*. . . . Girdles $1.75 to $10. Completes $4 to $10.

The William Carter Company, Boston, New York, Chicago, Cleveland, Philadelphia, San Francisco. Home Executive Office, Needham Heights, Boston, Mass. Made and Sold in Canada by Eisman & Company, Limited, Toronto.

SLIMSTRYPE—(*Extreme left*) not a seam or a bone in its body! An all-in-one with a grand uplift "bra" of embroidered net, a nipped-in waist, and two knitted-in striped panels that flatten your figure to a fare-thee-well! Sizes 30 to 36.

SILHOUMODE—(*Center*) Here's a girdle that hands out a smooth line! No bones, no seams, knitted to fit like your skin. Made of "Silverskin"—sleek, two-way stretch, light as sea foam. Even sizes 24 to 30. New "Topper" bandeau. Sizes 32 to 38.

SLIM-MODE—(*Extreme right*) Running mate of Slimstrype, with a high-low waist, up over the diaphragm in front, down below the waist in back. Two bones to keep your tummy flat. Even sizes 24 to 30. "Topper", a bandeau, with an uplift complete, sizes 32 to 38.

UPPS—(*Lower left*) Completely new—and a boon to bosoms that need thorough-going support! This "bra" made of knitted lace mesh has an extra supporting panel of broadcloth in the uplift, flattens your diaphragm, sleeks over your girdle. Sizes 34 to 42.

Carter's

SOFTIES

Show-Window Shoes may intrigue your eye but they can't fool your feet!

FOOT SAVER Shoes are made on the theory that footwear should be *styled* to gladden the eye and *built* to gladden the feet. That is why these exceedingly good-looking shoes are shaped over FOOT SAVER'S famous "Free-Walking" lasts — scientifically designed to *fit the foot in motion.*

As your foot rocks from heel to toe . . . over miles of stony pavement, the FOOT SAVER Shoe follows every changing contour as snugly and almost as easily as your stocking! And *smoothly,* too! There is a gentle, firm support that takes the weariness out of walking.

Thousands of women now enjoy luxurious foot-freedom because they were prompted to buy FOOT SAVER Shoes by just such an advertisement as this.

We hope for your sake that this message has tempted you. FOOT SAVERS will be found in those stores which feature better shoes.

Foot Saver Shoes are made by **THE JULIAN & KOKENGE COMPANY,** *32 West Main Street, Columbus, O., Makers of women's fine shoes for more than 40 years*



ENGLEWOOD

SPECIAL FOOT SAVER FEATURES

1. *Free-Walking Lasts.* **2.** *Fit the Foot in Motion.* **3.** *Light in Weight.* **4.** *Fit the Arch.* **5.** *Smart Styles.* **6.** *Flexibility.* **7.** *Finest Materials.* **8.** *Patented In-built Construction*

PHYLLIS

Costumes by Best & Co.

FOOT SAVER SHOES

FIT THE FOOT IN MOTION

THE JULIAN & KOKENGE CO., 32 W. Main St., Columbus, Ohio.
Please send me, without charge, portfolio of new Spring FOOTWEAR FASHIONS.

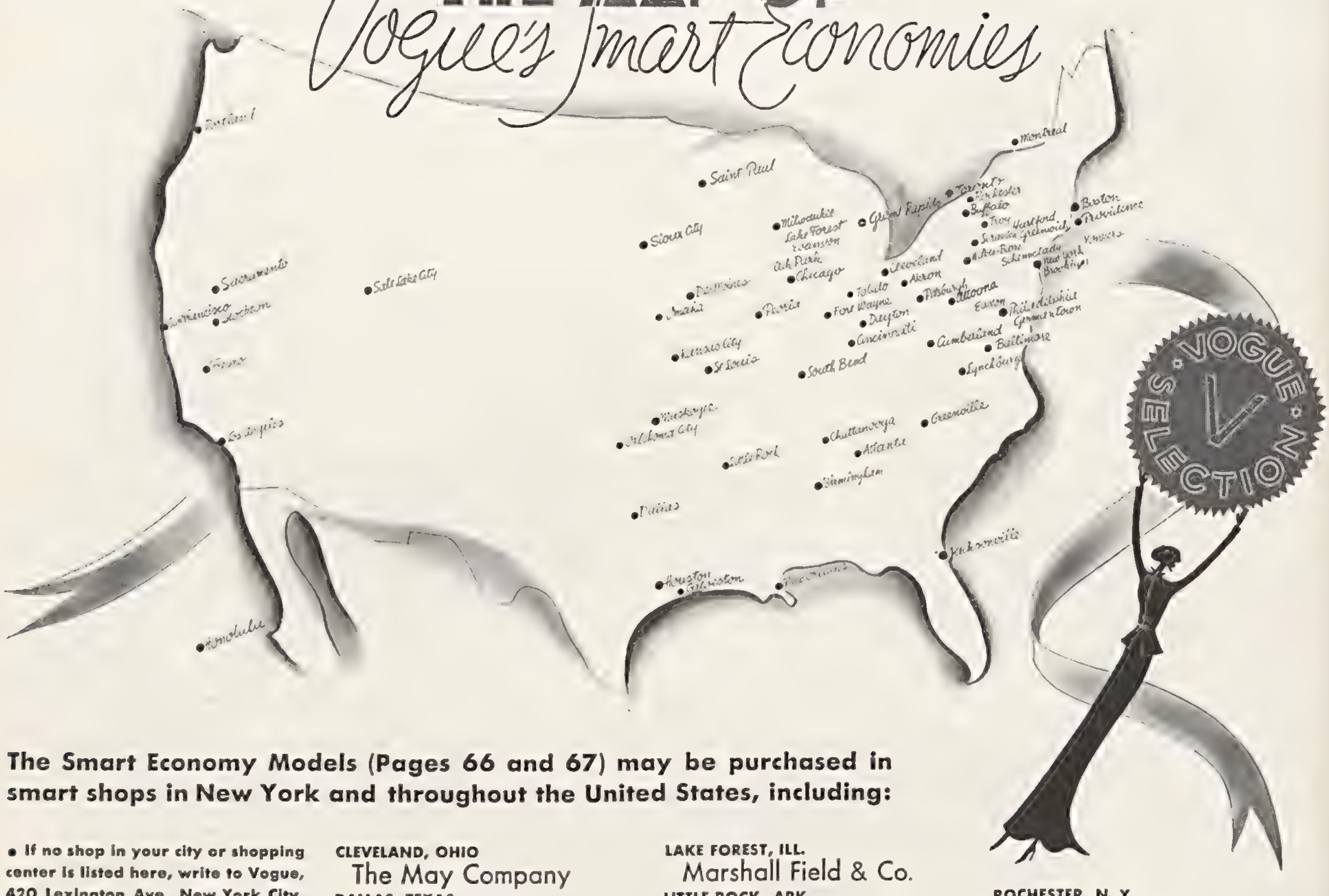
Name _____

Address _____

City _____ *State* _____

MEN'S FOOT SAVERS ARE MANUFACTURED BY COMMONWEALTH SHOE AND LEATHER COMPANY, WHITMAN, MASS.

THE MAP OF Vogue's Smart Economies



The Smart Economy Models (Pages 66 and 67) may be purchased in smart shops in New York and throughout the United States, including:

• If no shop in your city or shopping center is listed here, write to Vogue, 420 Lexington Ave., New York City, and we will be glad to give you the address where the Smart Economies are available. Be sure to state what model or models you are interested in. Enclose stamped, addressed envelope.

AKRON, OHIO
The M. O'Neil Co.

ALTOONA, PA.
Simmonds

ATLANTA, GA.
Davison-Paxon Co.
Rich's, Inc.

BALTIMORE, MD.
Bonwit Lennon & Co.
Hochschild, Kohn & Co.

BIRMINGHAM, ALA.
Burger-Phillips Company

BOSTON, MASS.
R. H. Stearns Company

BROOKLYN, N. Y.
Abraham & Straus, Inc.
Frederick Loeser & Co., Inc.

BUFFALO, N. Y.
Flint & Kent

CHATTANOOGA, TENN.
Miller Bros. Co.

CHICAGO, ILL.
Marshall Field & Co.
Carson Pirie Scott & Co.

CINCINNATI, OHIO
Irwins and Klines

CLEVELAND, OHIO
The May Company

DALLAS, TEXAS
A. Harris & Co.

DAYTON, OHIO
The Elder & Johnston Co.

DES MOINES, IA.
Younker Brothers, Inc.

EASTON, PA.
Gier's, Inc.

EVANSTON, ILL.
Marshall Field & Co.

FORT WAYNE, IND.
Wolf & Dessauer Co.

FRESNO, CALIF.
Bruckner's

GALVESTON, TEX.
Donna May Shop

GERMANTOWN, PA.
Robert Cherry Sons

GRAND RAPIDS, MICH.
Herpolsheimer Co.

GREENVILLE, S. C.
Meyers-Arnold Co., Inc.

GREENWICH, CONN.
Franklin Simon & Co.

HARTFORD, CONN.
G. Fox & Co.

HONOLULU, HAWAII
The Liberty House

HOUSTON, TEXAS
The Patio Shop

JACKSONVILLE, FLA.
Cohen Brothers

KANSAS CITY, MO.
Rothschilds on Main at 10th
Geo. B. Peck Dry Goods Co.

LAKE FOREST, ILL.
Marshall Field & Co.

LITTLE ROCK, ARK.
The M. M. Cohn Co.

LOS ANGELES, CALIF.
J. W. Robinson Co.
The May Company

LYNCHBURG, VA.
J. R. Millner Company

MILWAUKEE, WIS.
Gimbel's

MONTREAL, CANADA
Henry Morgan & Co., Ltd.

MUSKOGEE, OKLA.
B. E. Spivy Co.

NEW ORLEANS, LA.
D. H. Holmes Co., Ltd.

OAK PARK, ILL.
Marshall Field & Co.

OKLAHOMA CITY, OKLA.
Rorabaugh-Brown D. Gds. Co.

OMAHA, NEB.
Thomas Kilpatrick & Co.

PEORIA, ILL.
Block & Kuhl Co.

PHILADELPHIA, PA.
The Blum Store
B. F. Dewees

PITTSBURGH, PA.
Joseph Horne Co.
Kaufmann's

PORTLAND, OREGON
Meier & Frank Co.

PROVIDENCE, R. I.
Gladding's

ROCHESTER, N. Y.
McCurdy & Co.

SACRAMENTO, CALIF.
Hale Bros. Inc.

ST. LOUIS, MO.
Scruggs-Vandervoort-Barney Dry Goods Co.
Famous & Barr Co.

SAINT PAUL, MINN.
The Golden Rule

SALT LAKE CITY, UTAH
Auerbach Co.

SAN FRANCISCO, CALIF.
City of Paris D. Goods Co.
The White House

SCHENECTADY, N. Y.
H. S. Barney Co.

SCRANTON, PA.
The Heinz Store

SIOUX CITY, IOWA
T. S. Martin Co.

SOUTH BEND, IND.
George Wyman & Co.

STOCKTON, CALIF.
Levinson's Dress Shoppe

TOLEDO, OHIO
Shop of Geralda Pheatt
14 Spitzer Arcade

TORONTO, CANADA
Robert Simpson Co., Ltd.

TROY, N. Y.
G. V. S. Quackenbush Co.

WILKES-BARRE, PA.
The Isaac Long Store

YONKERS, N. Y.
The Fashion Shop

. . . plucked her inspiration from the air

This newest and most challenging of American designers has struck a clear note in clothes for sunlight-wear—a note almost dramatic in its simplicity of taste, and ingenious as can be. From her air-travel Amelia Earhart has captured design-motives, and has adapted and applied them to the freshest, simplest and most completely feminine of fabrics. Witness this new creation of Acele—in a multiple design of tiny brilliant discs, peculiarly adaptable to the fineness of this famous yarn. The spectator-ensemble she wears here is a typical example of the simple, practical charm of her first collection.

FORBATH AND REJANE



In NEW YORK *at*
The AMELIA EARHART *Shop*
at
MACY'S

and at these Fine Shops elsewhere:

Albany	HONIGSBAUM, INC.
Atlanta	DAVISON-PAXON CO.
Birmingham	LOVEMAN, JOSEPH & LOEB
Boston	JORDAN MARSH COMPANY
Buffalo	FLINT & KENT
Chicago	MARSHALL FIELD & CO.
Cleveland	THE LINDNER COMPANY
Detroit	THE J. L. HUDSON CO.
Kansas City	GEO. B. PECK CO.
Louisville	THE STEWART DRY GOODS CO.
Lowell	BON MARCHE CO.
Minneapolis	E. E. ATKINSON & CO.
Newark	L. BAMBERGER & CO.
Omaha	J. L. BRANDEIS & CO.
Peoria	BLOCK & KUHL
Philadelphia	STRAWBRIDGE & CLOTHIER
Pittsburgh	JOSEPH HORNE COMPANY
Portland, Ore.	MEIER & FRANK
Richmond	THALHIMER BROS.
St. Louis	FAMOUS-BARR CO.
San Francisco	THE EMPORIUM, INC.
Toledo	THE LASALLE & KOCH CO.
Washington, D. C.	FRANK R. JELLEFF, INC.
Wilmington, Del.	ARTHUR'S APPAREL SHOP

DU PONT
ACELE
Reg. U. S. Pat. Off.

"ACELE" IS THE REGISTERED TRADE-MARK USED BY DU PONT TO DESIGNATE ITS CELLULOSE ACETATE YARN

A check-list of



S-3687



279

6519



277



S-3691

NO.	DESCRIPTION	PRICE
6601	Ensemble; one-piece frock and a belted jacket. Dress has lovely princesse line, short sleeves. Sizes 12 to 20; 30 to 38	75c
6609	Formal afternoon frock; slip included. Front continues into a girdle which ties in back. Fine for sheers. Sizes 32 to 44	60c
6548	One-piece "Easy-to-Make" frock and jacket. Sleeveless frock, drop-shoulder yoke. Collarless jacket. 12 to 20; 30 to 38	60c
6579	One-piece frock with a swirl collar which falls in a cascade. Skirt may have a flounce or not, as you choose. Cut in sizes 32 to 42	50c
6583	Princesse evening frock. The wide collar is slashed at the shoulders and the skirt is ruffled in back. 12 to 20; 30 to 38	50c
6592	Full-length balmacaan top-coat with raglan sleeves, welt pockets, centre back vent. Convertible collar. 32 to 44	$1
S-3691	Evening gown, one-piece, with removable sleeves and jacket. Sleeves have elastic at top. Jacket has cap sleeves. 32 to 42	$1
S-3687	One-piece frock, draped at throat with scarf at shoulder. Just-below-the-elbow sleeves, dropped armholes. 32 to 42	$1
S-3681	One-piece frock; revers cascade on the right side and form lapel on left. Low front flare; clever seaming. Sizes 34 to 44	30c
6514	Tuck-in or overblouse. Back has yoke, with or without inverted pleat. The sleeves may be either long or short. Sizes 12 to 42	30c
6518	"Easy-to-Make" blouse—may be tuck-in or overblouse; turtle neck or scarf collar, long or short sleeves. 12 to 20; 30 to 38	25c
6413	"Easy-to-Make" skirt with six gores. It fastens at left hip with clips, or zipper, or regulation placket. Sizes 27 to 38	30c
6537	A four-gored skirt with an inverted pleat at centre front and centre back. Separate belt is included. Sizes 25 to 36	50c
6505	One-piece tailored frock. Neck-line may form collar or be rolled up and fastened with bow. Long or short sleeves. 32 to 40	$2
277	A Vogue Couturier Design for a skirt and an unlined cape, attached over the bolero. Gored skirt has pockets. 14 to 20; 32 to 38	$2
279	A Vogue Couturier Design for a runabout frock, with a smart short peplum. Scarf collar ties in back. 14 to 20; 32 to 38	

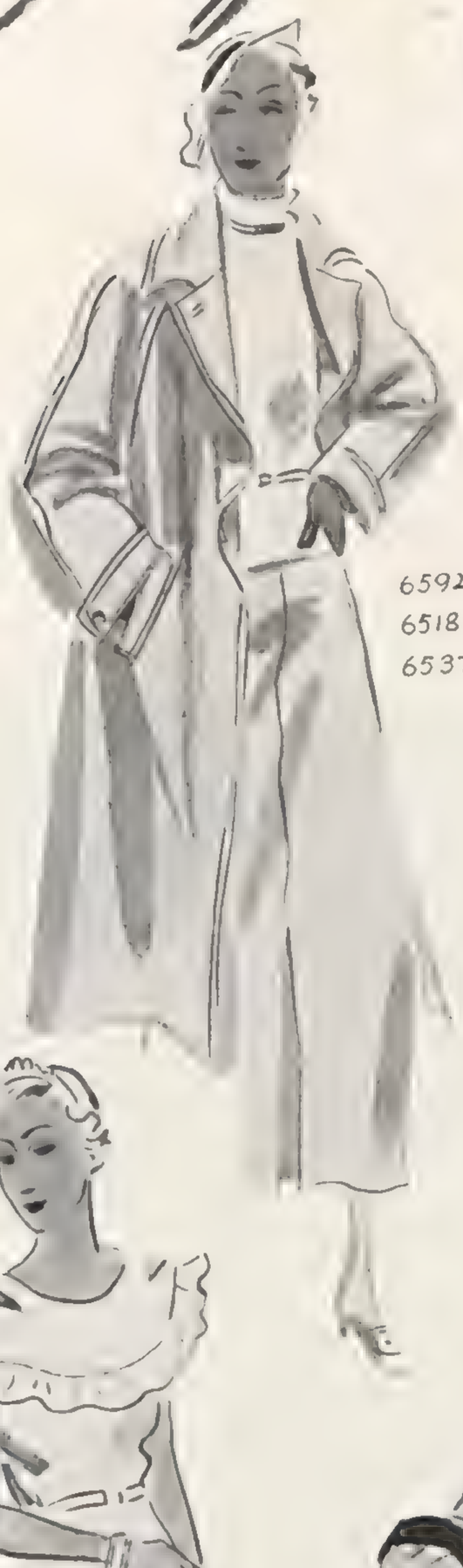
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new Vogue patterns



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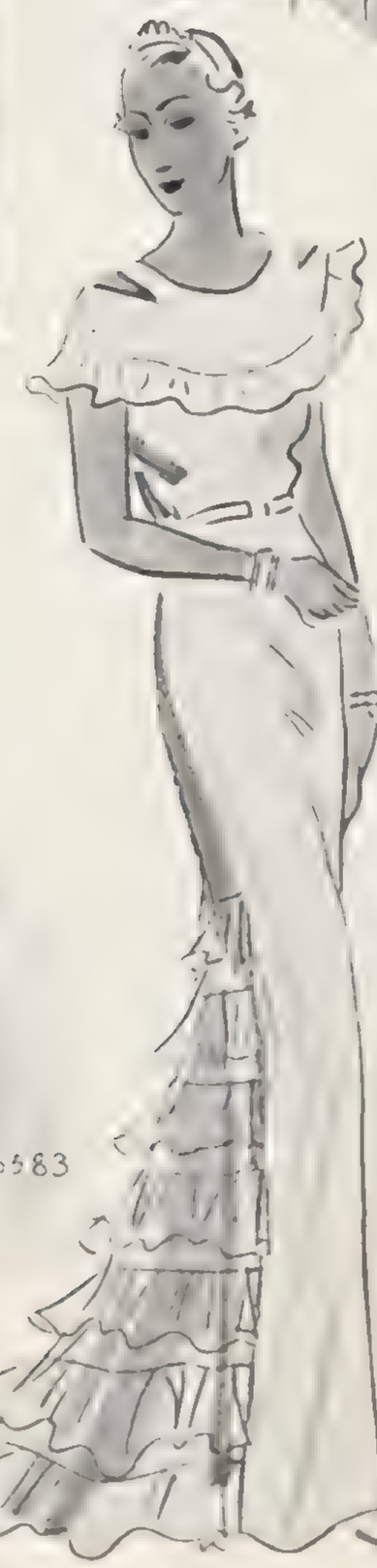
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WITH Easter coming on April 1, it's high time to turn your thoughts toward spring clothes. Here's a check-list to start you in the right direction.

This year, don't be hit-or-miss about your wardrobe. Care in the planning produces pleasure in the wearing. You've found that out, haven't you?

These Vogue Patterns (a mere handful chosen from our spring collection) cover many occasions. The good designing which you expect from Vogue is everywhere in evidence. And each pattern will make an utterly charming costume—a prediction which you will verify when you wear it.

For a complete showing of Vogue Designs consult any of the fine stores throughout the country. Also see Vogue Pattern Book, on sale at those stores and at newsstands—35c.



6583



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S-3831

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A Forstmann Woolen in your costume is the supreme guarantee of its smartness and lasting beauty. For generations, Forstmann Woolens have had only one standard of quality . . . the best. This assurance of style, service, and genuine satisfaction was never more necessary than during this period of changing values.

Forstmann Woolens are not luxuries for the few, but fashion necessities for the many. They are featured by the country's leading retail stores . . . in garments for general and sports wear, and by the yard. Forstmann Woolen Co., Passaic, New Jersey. Sales Office, 200 Madison Avenue, New York City.

NRA

Forstmann Woolens

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The fabrics illustrated are:

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2. OMBRAYCOT . . . . . AMERITEX-SUDANETTE
3. EVERFAST ANGORA SUITING . ERLANGER BLUMGART
4. FULLER-FIT PIQUE SEERSUCKER . . FULLER FABRICS
5. SHRINK-PRUF JAUNTIAIRE . . . MARSHALL FIELD
6. WILSTEX WIL-LAST KILDARE . . . WILSON TEXTILES
7. REX-SHAN . . . . . STYLED BY McKAY
8. PETER PAN CEDARBROOK PIQUE . . HENRY GLASS
9. FLAXGUILD LINEN . . . . . ROBERT McBRATNEY

Vogue Pattern No. 6557

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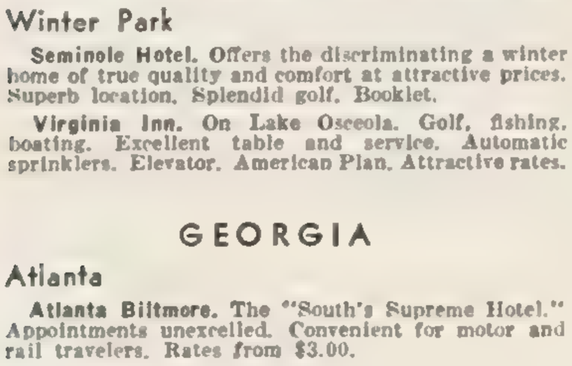
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RECONSTRUCTION

Not the least pleasing of the results of Repeal is the care and good taste with which many hotels and inns are recreating the tap-rooms of an earlier day. There is the De Witt Clinton Hotel in Albany, New York, which has just completed such an interesting room. Walls panelled in weathered oak, beamed ceilings, and substantial round oak tables are the details of a tap-room that is distinguished by a twenty-four foot mural by Edward P. Buyck, R.A.B. This mural reproduces with happy fidelity a bit of the ancient city of the era of the early 1800's. The historic "Old Elm Tree Corner," rich in sentimental associations, has been resurrected. We are given an intriguing glimpse of old State Street, rising into Capitol Hill, and a vista of Pearl Street stretching to the north. So the artist has set his scene, before which moves an amusing, interesting moment from the life of that city of a century ago.

"Wiggins Old Tavern" at the Hotel Northampton, Northampton, Massachusetts, is an unusually fine effort in constructing faithfully an Early American Tavern. The Ordinary, the Tap-Room, and the old "Kitchen" are completely furnished with genuine Early American pieces. Most of the timbers used in constructing the Old Tavern are hand-hewn and were taken from an old inn in Northampton. The fireplaces are reproductions of early ones and are built with stone and hand-made brick taken from old fireplaces. It is worth while to investigate these sincere efforts of reconstruction.

FIESTA

The Tenth Annual "Fiesta de los Vaqueros"—Tucson's great midwinter Rodeo—has added an interesting feature for its guests, this year, in the form of an Indian Day. One of the four days of the Fiesta, which will be held this year from February 22 to 25, will be given over entirely to entertainment features by Indians from nearly a dozen prominent tribes. Seventy-five years has changed this word "entertainment" a great deal, particularly when applied to entertainment by the Indians. It is expected, therefore, that this year's celebration will attract the greatest gathering of visitors to date.

Before we leave the subject of Arizona, it is well to remind you—if there are any Izaac Waltons in your family—that March, April, and May are good months for bass, croppie, and perch fishing in Arizona.

SOUTH CAROLINA

One of the big events of the Camden sports season is the annual Washington's Birthday Hunt-Meet to be held February 21 and 22 on the Springdale Course. The Hunter Trials will be on the twenty-first, and the Race-Meet on the twenty-second. Owners are bringing horses from Southern Pines and Aiken to Camden for the hunter trials, as well as for the races. Aiken, too, has been having a very active season with two drags a week, which draw a goodly contingent of buggy-riding spectators, and between times there is quail shooting and tennis, either in or out of doors, to say nothing of the almost daily rides in the Hitchcock woods. The horse not only survives in this country, but continues to exert a great influence upon many of the activities of these smart colonies.

AUGUSTA GOLF

One of the most notable golf tournaments of the year will be the Master's Open Invitational Tournament to be played March 22, 23, and 24, on the Augusta National Course. This is the only tournament to date in which Bobby Jones has announced his intention of competing. While both men and women golfers await with great interest this tournament, which is bound to be spectacular because of the number of famous competitors, there are other tournaments of equal importance scheduled in Augusta, Georgia, before the big match. The Match Play Handicap for Women on the Forest Hills Hotel Course takes place February 26 and the Forest Hills Championship, March 5. There will also be the Annual Southeastern Women's Invitational Tournament starting March 15 at the Augusta Country Club.

JUST TO KEEP POSTED

BERMUDA: Golf: Belmont Manor Ladies' Championship and Warwick Vase Tournament, February 20-24; Ladies' Golf Championship of Bermuda, February 27-March 3. Belmont Manor Men's Championship, March 6-10.

CORAL GABLES, FLORIDA: Horse-Show: Miami Biltmore Fair, February 21-25.

NEW YORK CITY: U. S. Men's National Indoor Tennis Championships (singles and doubles) at Seventh Regiment Armory, March 10-17.

PASADENA, CALIFORNIA: Polo: High-goal handicap, Midwick Club, February 17-March 3.

NEW YORK (Cont.)

New York City (Cont.)

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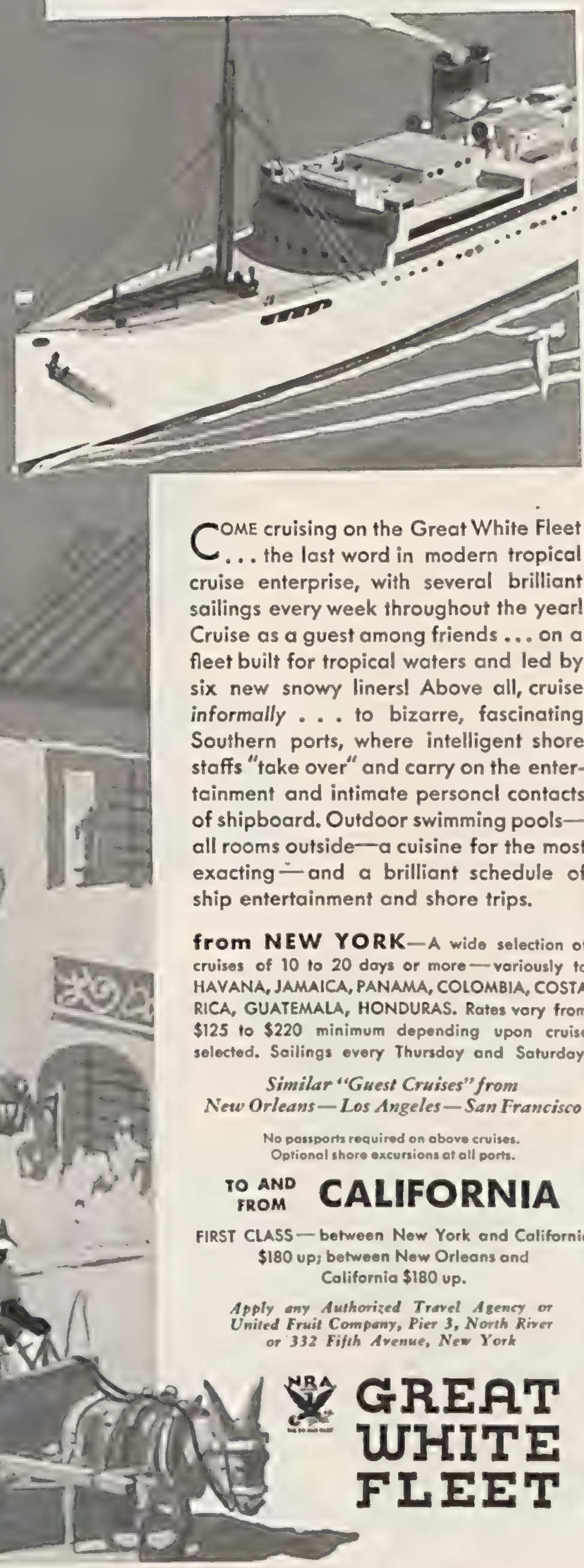
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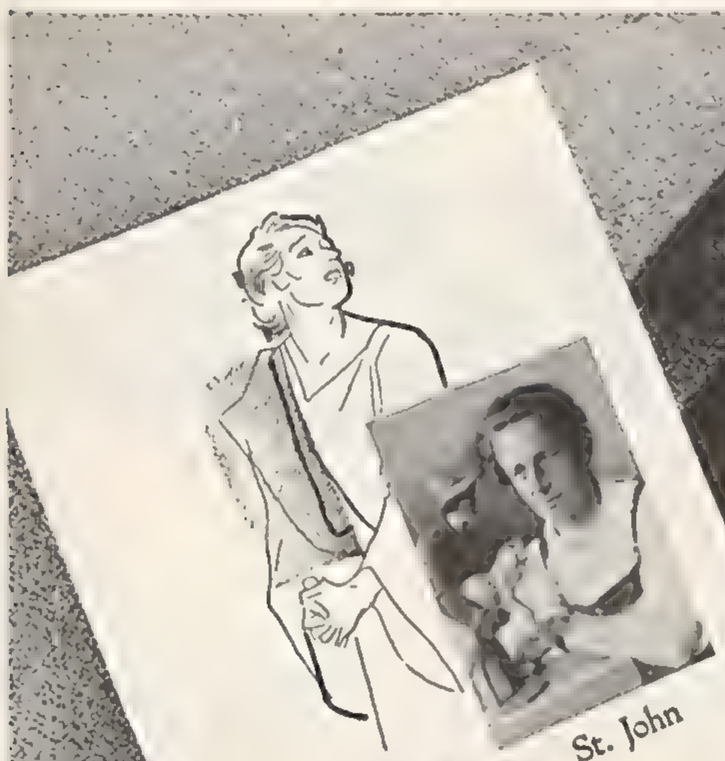
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St. Peter



Mary Magdalene

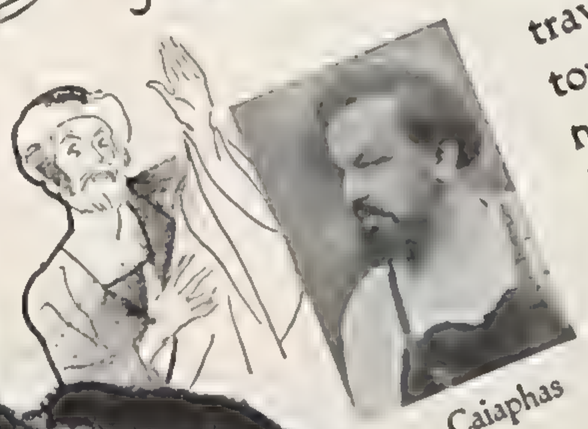
The Christ



Mary



Pilate



Caiaphas

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The Conference Group

Was it the slightly raised platform on which the professor stood or was it "teacher's desk" that acted as a barrier between the professor and his class? Doubtless they were only contributing factors, but dispensing with them has brought teacher and students closer together.

Wilbraham Academy at Wilbraham, Massachusetts, has abandoned the formal class recitation and has adopted the conference system throughout the school. In this system, small groups of boys meet their instructors at large round tables, where open discussions are held.

Why does this simple change make the teacher a more integral part of the group? In actual practice, that is what happens. The conference system was tried out for several years at Wilbraham, in the English department, and was finally adopted for the whole school because of definite advantages over the former method. The students concentrate better, there is less formality, greater friendliness, greater freedom to ask questions, and a general speeding up of productive work.

International Drama

While there are many fine training courses in dramatic art in this country, both new and experienced artists have felt a need for some international training.

The New York School of the Theatre has met this need with a theatrical seminar to be held in Salzburg from July to September of this year. The work is in combined session with Max Reinhardt's School, and the teachers are internationally famous artists of the theatre, dance, and screen. The course will include intensive work in dramatic technique, dancing and plastique (Harald Kreutzberg teaching), sound film and radio, rehearsal and performance of an American play, and production. It will be held at the same time as the great festival in Salzburg.

This sounds like an unusual opportunity for American artists who need rounding out or a little further polishing, and it is an equally excellent course for the less experienced, home-trained amateur with big ambitions.

Built by Children

"Beautiful equipment . . . but do the children appreciate it?" is a question that often comes to our mind as we see some fine school building or room. There can be no such question raised about the library soon to be owned by the Out-of-Door School at Sarasota, Florida. For the little people will help to build it! The entire library will be scaled in size for children up to ten years. A real fireplace, ample shelves, comfortable furniture, woven rugs and curtain fabrics will all be made by the youngsters under the direction of the crafts instructor.

When the new library is finished, it will house the fine arts library and collection of prints awarded to the school by the Carnegie Corporation in New York. This set includes over 115 histories, handbooks, and reference volumes on art, volumes on the practical arts, and over 300 reproductions of famous paintings.

The Out-of-Door School is well named, for the children study outdoors in the sun, and the weather is so temperate that they swim every day in the Gulf of Mexico. An unusual attraction (from the child's point of view, at any rate) is that Sarasota is winter headquarters for Barnum and Bailey-Ringling Brothers Circus. Naturally, the pupils of the school pay frequent visits to the wintering elephants and other beasts . . . an effective way in which to learn natural history.

Ceramic Art

The New York Ceramic Studios is a new school, teaching an art many hundreds of years old. For the layman with no great artistic ability, but with a keen interest in beautiful pottery, this school offers a great opportunity for creative work.

Starting with principles of design, the course includes both theoretical and practical angles of ceramics. The equipment is excellent . . . potters' wheels, a large kiln, and fine examples of the potter's art as guideposts are just a few of the items.

The director of the school is a painter and sculptor and has taught ceramics to summer groups in New Canaan, Connecticut. The work done under her direction has far more than "amateur standing," for she is familiar with practical, modern decoration, as well as abstract principles.

The course may be as long or as short as the individual wishes . . . but, from our observation, he will keep right on from the first little plate he makes until he turns out truly fine pottery.

Back in Step

All too often, the normal boy or girl gets out of step with his school régime. It may be due to illness, inadequate preparation, or just a try-

NEWS...

ing psychological phase. Whatever the cause, it can start a series of devastating failures, a sense of inferiority that can last for many years.

The Tutoring School of New York is ready and able to help such cases before real damage is done. By individual instruction, it brings the child up to the standards of his age and school year. And it has had amazing success, according to figures from the Educational Records Bureau.

One of this school's strongest features is its readjustment service for college undergraduates who have "flunked" their first year. Rather than send them back to repeat failures brought about by poor preparation, many parents have chosen The Tutoring School to do conscientious work with their young people.

Two other specialties of this school are preparation for technical colleges and work with foreign students who need particular emphasis on the rapid acquisition of an English working vocabulary.

A School Takes to Water

We have reported schools with land yachts and schools that travel on ocean liners. The Pond School of Cambridge, Massachusetts—a school for intensive study and thorough tutoring—plans to do its work, beginning this spring, on a large yacht. The *Indra* is a 23-ton auxiliary two-masted schooner, 72 feet long, 15 feet beam, with 10 feet draught. She is spacious, seaworthy, interesting. She accommodates 14 people comfortably and is fully equipped with motor, electric lights, and radio.

In the winter, she will cruise South to Bermuda, Florida, the Bahamas, Cuba, the islands of the Caribbean, and even to the northern coast of Central and South America. In the summer, she will sail North and East.

The boys will study hard for four hours each day (this is a regular and unalterable part of the program), then sail to the next harbour. The boys will stand watches, work the ship, and learn the responsibility, alertness, and self-reliance which the sea exacts. Discipline will be strict, as must always be the case on a seagoing vessel. The wife of the Headmaster will sail on these cruises and exercise a maternal care over the boys.

New Resources

Most of us know some one whose musical career has been cut short by a physical handicap. Often it is the loss of one of the five senses. The Cincinnati Conservatory of Music at Cincinnati, Ohio, offers a course for people with impaired vision . . . a particularly fine venture, for it not only helps the handicapped musician, but also offers a new hope and new resources to the person whose resources are becoming limited.

The work includes a study of ear training, tone production, staff and raised notation, theory and harmony. Exercises and compositions are published in New York Point or in Braille. If the particular work desired is not published in raised type, the material is read to the student until he has memorized it. Particular attention is given to the study of psychology and pedagogy . . . training the handicapped student for a vocation and a happy readjustment.

The Cincinnati Conservatory of Music is one of the real music centres of America, and, in this comparatively new field, it offers the same assured excellence of training that it does in every other branch of its teaching.

Down to Mexico

February is a big month at Fresnal Ranch in Tucson, Arizona.

In the first week of February, the boys go down to Mexico. They visit the old mission at Caborca, then travel through great cactus forests until they reach the Gulf of Mexico. Five automobiles, one a big truck, take the boys, provisions (including water), bed-rolls, and spare parts for repairs. This trip is the biggest extra-curricular event of the school year. It is, in practice, a delegation of good-will, for the boys have made countless friends in the many trips the school has taken.

On Washington's birthday, the annual Fiesta de los Vaqueros takes place in Tucson. Every boy from Fresnal sees this, in all of its old Mexican pageantry spirit.

To those who think ranch life somewhat isolated, Fresnal's busy calendar is a revelation. This school year, the boys have visited the Ajo Mines and the villages of the Papago Indian Reservation; they have helped in the round-up of the school cattle and taken many pack trips. Mountain lions (at a safe distance), government hunters sent out to "bag" them, branding, real camp life and cookery, are all a rich addition to the sound scholastic life of Fresnal.

Young America abroad

When you send your daughter to Europe would you like to have her continue to live a life of American tradition while absorbing the best of Continental art and music? Then you will be interested in the study group at Munich, a branch of Andrébrook, a girls' school in Tarrytown, New York.

This study group lives in a gracious home in Munich from October 1 to June 1. The city of Munich is redolent of art, music, learning, and outdoor life in the mountains. The course of study that these young Americans pursue is elastic. Every one must learn German, as it is the language of daily life in the country. But the girls may elect work in artistic, literary, or economic fields.

Naturally, the opportunities for winter sports and climbing in the Bavarian Alps are perfect. During vacations travel groups are made up for visits to spots of interest through Europe. At all times, the foreign branch is under the personal supervision of its parent school, Andrébrook in America.

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Here are dozens of concentrated little messages, each one charged with dynamite for the woman who knows good value when she meets it. Refer to Vogue's address book for help with your shopping problems. The services and shops listed here are well worthy of your confidence.

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Shops to know

No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on this page. You may write to any of them with entire confidence in their integrity, for they measure up to the same plane of smartness upon which Vogue itself operates.

Vogue covers



Noteworthy notes

• If "Avenue A" is a new cocktail to you, here's how it is made: ⅔ Bourbon; ⅓ vermouth. Shake well until thoroughly chilled and serve with a sprig of fresh mint.

• A very charming Russian friend of mine affects a most haunting perfume that is especially good on furs. She very generously divulged the name of this exotic scent, when I asked her. It is *"ochi chernia,"* which means "dark eyes." Originally, this perfume was obtainable only in Russia, but now it may be had right here in New York at the picturesque shop of Madame Maniusha, located at 560 Madison Avenue.

Repair rescue

• If you are looking for some one to do mending and weaving, there's a woman who has done astounding things in this line—Madame La Mers, at 345 West Fifty-Eighth Street. Nothing daunts her, apparently, and her force of expert weavers loves to settle down and tackle anything from holes two feet long in Venetian point lace, to repairing (in one day) fifteen holes in a valuable imported carpet. Madame La Mers has been nothing short of an angel to summer widowers, whose guests have done damage to valuable fabrics, due to cigarette holes made during the wee small hours of whoopee parties. Insurance companies use the La Mers Studio constantly, because they have discovered that they often save money by having this service make articles intact, rather than paying the price necessary to replace them. This is especially true in the case of things that run up into thousands of dollars. Madame La Mers does repairing on a grand scale, as well as taking care of a mere hole for you or me. In one case, not long ago, she took on a job for an insurance company entailing the repair of two thousand coats, all of which had been badly slashed by racketeers.

• Another service worth knowing about is the Guarantee Damage Weaving Company, at 146 Fifth Avenue. At a moderate charge, these people do invisible reweaving, and even remove shine permanently.

• Still another first-aid in cases of tears, burns, or moth-holes is the French American Re-Weaving Company, at 102 West Fifty-Seventh Street. This company makes a specialty of repairing materials like fine linen, silks, and lace.

Clean living

• To walk about our fair city and notice the signs displayed by cleaners, dyers, weavers, and pressers, one might think that we must be the most slovenly people in all the world, if it require so much help to keep our wardrobes presentable. Or would it work just the other way? On Lexington Avenue, especially, between Forty-Sixth and Sixty-Sixth, both sides of the street are lined with repair "artists" of one sort or another.

Experience has taught us to be leery of the places with no reputation —especially the little fellow who promises the world at cut prices. Last summer, in London, my valet often announced that he was sending out a sweater or a pair of flannels to the cleaner, who would return same that evening. They were to be done, said he, at the "American" cleaners. Since my return to the States, I naturally sought a place where I could find eight-hour cleaning service. But well-known firms only shrug their shoulders and say they are sorry—that cleaning of good quality takes several days. There are, to be sure, several shops which will return articles the same day—but the clothes are apt to look it! Therefore, for real service, you had better stick to the old standbys, even though they take a trifle longer. Madame Obry, for instance, likes to keep some things several weeks. But, mind you, she turns out a perfect job. The Berger Service can, and does, send things back in twenty-four hours if you insist—but they claim that the right sort of cleaning requires more time. This firm now goes in for reweaving. I was quite touched, when looking over a woollen dressing-gown that had been at Berger's cold storage all summer, to find that they had rewoven three different moth-holes. Not that I discovered the holes myself (they were perfectly done), but the manager of my particular branch told me about it. What's more, they had not charged for this—and did that make a hit! It pays to do little things like that.

Here and there

• The supper dances at the Savoy-Plaza solve any problem that you may have as to what to do between ten at night and three in the morning. Eddie Elkins and his band are playing in the main restaurant, and the new dance floor is a great success. The room has been redecorated with coloured lighting features.

• For a gay and grand dinner, I frankly admit that I have a weakness for the Seaglade in the Saint Regis. One excellent reason therefor is Phil Harris and his music—back in town again after a visit to the World's Fair. He has brought back with him Leah Ray and the Three Ambassadors, a singing trio that really sing, and the entire ensemble makes one of the best entertainment bets in town. Harris' band will play anything from foxtrot to tango at your request. Leah Ray is among the comeliest of the songstresses we have noted to date, and has a charming voice and personality. The Seaglade is chic for supper, too.

Seeing stars

• If you are one who believes your cosmos is closely affiliated with and affected by the forces of Nature, if

the town

you think you will reach your goal by following your own guiding star—in short, if you are sold on horoscopes—then let me tip you off to a gal who is a wizard. Cornelia Kane, in her own quiet way, has for years been horoscoping the great and near-great in every state in our Union—in fact, people from far off lands consult this New York oracle. Her clients are varied. Many Wall Street brokers abide by what she foretells is in store in the way of luck or ill luck. Hollywood stars, before signing up new contracts, are wont to ask Miss Kane's advice. Parents find out what their children are likely to need in the way of guidance for good characters. In fact, character study is a specialty of Cornelia Kane's, both for adults and children. She charges about $5 for this sort of thing.

She will also give you a horoscope forecast, looking two years into the future—but if you want more specific information for a limited period, you can have that likewise. For instance, a six months' peer ahead. Many ardent believers in this astrologer consult her every so often—before starting off on trips or going into new ventures. She is especially able in advising one about taking on partnerships—not only those of a business nature, but matrimonial partnerships, as well.

Miss Kane has been very helpful in tipping off public speakers as to the moods of audiences. For instance, she can foretell by the goings on of the stars whether the Junior Leaguers you may have to address next week are apt to be hard-boiled or warm and welcoming. In short, whether you swear by all the stars above you—or whether you take her forecaste with tongue in cheek, you are sure to get your money's worth. Her address is 509 Fifth Avenue. Just write to her, and she will tell you the information (and it's not so intricate), that she wants you to supply.



Viva Italia

• If you remember Manhattan in the good old days, you surely remember Del Pezzo's, that very Italian restaurant in the West Thirties. It was one of the places where Caruso actually did go. Well, Del Pezzo is still holding forth, though it is now to be found up a winding stair on Fortieth Street just west of Sixth Avenue. An unpretentious room, without decorations, except for a few treasured autographed pictures of opera and stage folk—but the cuisine is excellent. Service is à la carte at moderate prices, and spaghetti is prepared in any one of at least a dozen ways.

Marionette show

• One of the oldest dramatic traditions in the world carries on right merrily on Mulberry Street just north of Canal Street. The Manteo family are presenting their marionettes in the fifteenth New York season of "the Legend of Orlando." The whole play takes thirteen months, a different episode every night, but the Manteos have condensed it to a mere nine months so that they can give all the important scenes every year. In summer, they give a curtain-raiser in Brooklyn, that only lasts three months.

The Manteo marionettes are not the tiny piccoli that we have seen in many theatres lately. They are about four feet tall—a woman could not lift them—and clad in resplendent armor. The whole family are engaged in the performance. Signor Manteo is (are?) all the male voices. Daughter Ida is the female voices. Three strong sons manipulate the marionettes from a gallery above, with aid from assorted cousins during mob scenes. Signora Mamma Manteo takes up the tickets at the door, and little Johnny sells punkin seeds in the aisles. Mornings, the boys repair the ravages of war from the carved faces and make new armour from tin sheets. The Orlando marionette is their masterpiece. He is slightly cock-eyed (for Orlando was *furioso*), but mighty handsome.

The illusion of the Manteo marionettes is complete. Their angular movements are the sketches for the great and sweeping gestures of the classic drama. The voices of the narrators achieve a remarkable range of passion, and it is easy to forget that the actors are wood and tin.

Every night, you may count on one tournament, one battle, and one tearful, tragic scene. The audience is composed of Mulberry streeters by right, but every evening a few uptowners attend. The Manteos hospitably let you come behind the scenes and try to lift the marionettes.

The script of the plays is largely based on Tasso's epic poetry. And it is forbidden to throw fruit.

Mad-hattan

• The Hotel Pennsylvania has provided a gay rendezvous that makes us forget all about the Great Drought—in a dinner and supper room called Mad-hattan. Norman Bel Geddes did the décor and was encouraged to go completely mad. The result is a colourful background of riotous caricatures that takes in every lively feature of New York, all the way from the bulls and bears of Wall Street to the high-steppers of Harlem. I could say a lot of things about Chef Héguy's food and drink, and still not do the subject justice. The music and entertaining are grand, consisting, as they do, of George Olsen and his band, plus Ethel Shutta and her songs.



Miscellany

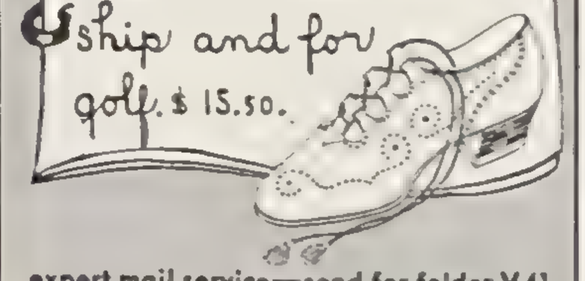
• If you're in the neighbourhood of the Fifties, we recommend the Plaza for afternoon tea dancing. Grenville Walker and his orchestra play for dancing in the Grill—and what with the perfect drinks dispensed, you are assured of a perfect afternoon.

RUSS RUSSELL
Chapeaux



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The Gourmets' Guide

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There have been many changes in New York restaurant life since the days of Delmonico's and Rector's. Prohibition has made it impossible for any but the fittest to survive. Now that repeal is here, we may expect still further changes—most of them for the better. The Gourmets' Guide is a listing of unusual restaurants, smart clubs, distinctive bars and cafes. Read on . . .

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MORI RESTAURANT—144 Bleecker St. Smartest rendezvous in lower Manhattan. Excellent cuisine in Continental atmosphere. Dinner & supper dancing. The "Eddie Davis" and orchestra. Reservations GR. 7-8736.

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THE CAUCASIAN EAGLE INC., 112 East 55th St. The rendezvous of the Russian aristocracy. Continental atmosphere. Luncheon, dinner and supper. Imported wines. Russian Music. Vanderbilt 3-9189.

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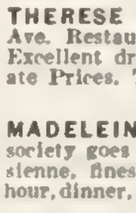
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VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 19)

This band is a little different from the usual run and has some fine musicians. I counted one of them playing eleven different instruments during the course of the afternoon, ranging from an accordion to two saxophones at once.

• The Merry Go Round on Fifty-Sixth Street is just as gay as ever, with that delightful revolving bar which carries you around as you drink. The place is festooned with banners and balloons and has a "carnival" atmosphere. One of the most interesting features is a hundred or so caricatures of well-known celebrities done in colour by Zito, arranged around the room. The food is excellent and is supervised by the well-known Rudolph. There is grand entertainment in the evenings and well on into the morning, and an orchestra plays enticing dance rhythms. Ask Plato to mix one of his famous Alexanders for you—it's something to dream about.

• At Mori's, in the Village, you are in for a surprise. The place is the last word in magnificence, and the atmosphere is totally different from what you probably expected. Eddie Davis and his orchestra play for dinner and supper dancing, and you are almost certain to see some of your friends in the crowd, as it is very popular after the theatre. Upstairs, there is a cocktail hideaway that is a discovery. It dates back B.R. (before Repeal); formerly one had to be known to be admitted to this sanctum sanctorum. It is well worth walking the small flight of stairs to visit this rendezvous.

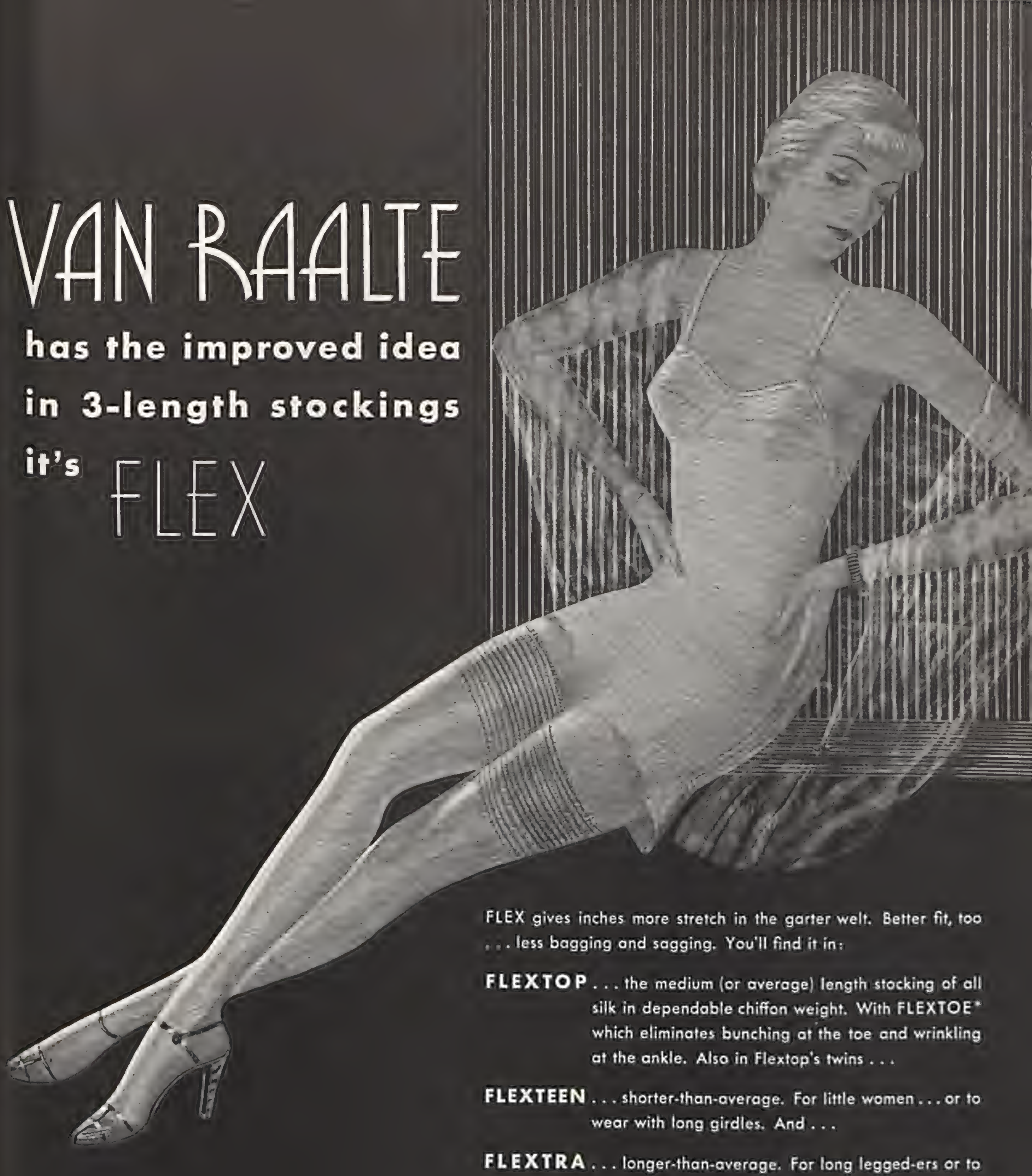
• You undoubtedly know all about Therese Worthington Grant's restaurant and its enormous success since she moved, some time ago—onto Park Avenue, just above Forty-Eighth Street. It's a well-deserved success, too, due partly to the charming room, still more to the delicious food, and most of all to the fact that Mrs. Grant supervises every minute detail exactly as a hostess should (but doesn't always) supervise her own home. Mrs. Grant comes from Kentucky and has brought a lot of traditions, not to mention recipes, north with her. And now she has added a cocktail lounge to the other attractions—a comfortable place to have a drink—and a good one—before or after your party gathers. Incidentally, there are two private dining-rooms in this restaurant, where you can have snootily exclusive parties, paying only the regular price for each guest.

• I am always tempted to make some would-be clever quip about El Morocco being an oasis. We don't live in a dry desert these days; nevertheless, a great many knowing couples head for El Morocco of an evening. Food and drink are pretty perfect there, and every one adores dancing to Nilo Menendez's orchestra.

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VOGUE

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FEBRUARY 15, 1934

NOBODY HAS TO HAVE THE SAME OLD MOUTH ANY MORE. ANY GOOD MAKE-UP SPECIALIST WILL SHOW YOU HOW TO MAKE A NEW ONE WITH THE TWIST OF A LIPSTICK. THE BEAUTY ZEILINGER DREW FOR THE COVER OF THIS ISSUE IS GIVING HERSELF A NEW SHAPE, USING GUERLAIN'S "TROPICAL" LIPSTICK. NOTE, TOO, THE MATCHING OF MOUTH AND FINGER-NAILS—A NEW AND BRIGHT IDEA FROM PARIS

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AMERICAN, FRENCH & BRITISH
MICHEL DE BRUNHOFF - EDITOR OF FRENCH VOGUE
ALISON SETTLE - EDITOR OF BRITISH VOGUE

EDNA WOOLMAN CHASE — EDITOR-IN-CHIEF OF THE THREE VOGUES

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VOGUE'S EYE VIEW OF THE MODE



MR. HENRI BENDEL will from now on be seen with a little red ribbon in his lapel, for the French government has given him the Legion d'Honneur in recognition of his devotion to the cause of French art and industry in this country. Mr. Bendel was a pioneer in Fifty-Seventh Street. His was the first shop to be opened there, and for twenty-seven years he has occupied a place of peculiar prestige, both with the American *couture* and with the great houses of Paris. Personally speaking, we feel that a quarter-century of dressing women beautifully is in itself ground for any medal, crown, or Order of the Bath. Sufficient to Mr. Bendel's day is the fashion thereof!

• The close-up of a human ear at the left is here to bait you into looking at the earful of news on page 34. Now that hair is climbing high on the head, ears are in for double exposure, so you can't merely wash them and leave them. They need decoration—a touch of rouge, a jewel. For specific guidance, turn to aforesaid page.

• That pitch-black cat at the left is mute but potent evidence that The Eyes Have It. Eyes and mouth—they're the focal points of this year's make-up, and you can find out all about that in the particularly juicy Beauty Gossip on page 55—a gold-mine of ideas.

• Below is a short Outline of Make-up in mannequins, showing how subtly but surely the inanimate face has changed, like the living one, in the last three years. In 1932, the French fuzzy-wuzzy at the extreme left was pretty hotsy; but she gave way to the suaver lady of 1933; whose meaningless, cheap prettiness was, in turn, superseded by the sleek sophistication of the last mannequins—cocaine-eyed, exotic, almost too alluring to be lifeless.



I. RONA



MRS. WARREN LESLIE, JUNIOR, IN A NAVY-BLUE WOOL AND WHITE PIQUÉ JACKET DRESS; BERGDORF GOODMAN

"Exclusive model"



"SOMETHING I won't see all over town, I hope," says the customer-who-is-always-right. And, in many New York shops, the saleslady answers soothingly: "This is an exclusive model, Moddom," and thus clinches the sale.

It used to happen only in the custom-order department, where the saleslady becomes a *vendeuse* and prices are necessarily high. There among the imported models, the shops gathered original designs from their own hearts, heads, and workrooms so that Mrs. X. need not risk running into herself at the party. But, in the last few seasons, there has sprung up in the larger stores a kind of glorified ready-to-wear, designed and made in their own workrooms.

It is not a substitute for the custom department, for there can never be a substitute for the gown that is made for you and for no one else. But it's an in-between service that bridges the gap between the expensive "original" and the dress, however lovely, that may be found down the street. So, to every one's confusion, "exclusive models" can be found in the spring collections of the better shops at from fifty to five hundred and fifty dollars! And service, service—you can sometimes order the ready-to-wear dress in special colours and sizes, with fittings taken care of on the usual alteration basis.

Surprisingly quickly, even as the custom collection does, these special ready-to-wear collections have taken on the personality of their designers, anonymous though they may be. The best designers watch Paris with an eagle eye, but their adaptations are imaginative and sound. Vogue has chosen models to show here from custom-order and ready-to-wear, but all of them can be found *only* in the shop in which they were designed.

Up at Bergdorf Goodman's custom department, the fabrics are largely imported, the gowns and suits so simple that they defy a fashion writer's pen. Architects' phrases are better, because these are logical clothes, functional and structurally sound. There are no tricks to describe, but you find yourself muttering: "I'd like to wear that," as the models go by. There are a number of magnificent black evening gowns, and the ensembles might make the basis of a season's wardrobe and—whisper it—wear into the next with perfect equanimity.

An entirely separate collection is made by a different designer for Bergdorf's exclusive ready-to-wear department, equally charming, but in a different spirit. The clothes are young, fresh, sometimes even flip—like a beruffled red-and-white evening confection.

Hattie Carnegie's exclusive models are in both ready-to-wear and custom departments and, though by more than one designer, have a decided genre of their own. She *does* do tricks—but what good tricks they are! Only Carnegie could put a rhinestone bow at the throat of a black crêpe cocktail dress and make you like it. In the new showing, schools of dresses make a fluttering entrance—four dresses with wide flat ribbon insertions, four with ruchings, four with fine satin tubings, four of tufted prints, all stitched to give a quilted look. The sudden big pink grosgrain bow on the custom gown on page 31 is a good example of the Carnegie surprise element.

Original models at Jay-Thorpe are no longer confined to the custom-order department. Two designers have made collections that take their places throughout the house. One makes a colourful, dramatic group; the other group is in subtle colours, with the interest on fabrics, and includes day dresses like the one shown on page 28.

• The topmost lady is wearing a short, circular broadtail cape with rippling sable-edged revers and a childish sable collar. Revillon. Her upturned stitched taffeta hat is from Lilly Daché • Her companion wears two silver fox skins that form a collar dropped in back; H. Jaeckel and Sons. John-Frederics tricorne • The jewels worn with the custom-made costume shown in the photograph on the opposite page are from Mauboussin



JAY-THORPE'S READY-TO-WEAR DRESS OF SHEER BLACK WOOL WITH A DELICATE PINK LINEN JABOT

Stein and Blaine preserve a certain old-world elegance about their clothes. Their entirely custom collection of original designs could not be mistaken for anything else, for such fine workmanship is costly. We chose their suit on the opposite page because it has a black-and-grey pin-stripe jacket over a black skirt and special chic in its ciré braid detail—the kind of thing that made a suit a suit in our mother's day and still does when it's superlatively tailored like this.

From Saks-Fifth Avenue, we have shown a ready-to-wear gown, designed and executed in their own workrooms. The new collection is youthful in spirit and made with an eye to the greatest possible flattery. Look for a long-sleeved spotted net dinner-gown that would make any one ravishing. Many of their prints are unusual, too. (We remember bees and wild ducks as something new and navy-blue and black dresses with large white areas.) Never forget, however, that original models lurk in the custom department, too—sophiegimbels, to be exact. What that woman can do with a suit! As we must have said with the monotonous regularity of a tom-tom, here is a lady who understands country chic.

Milgrim has a choice of original models in custom or ready-to-wear departments, and, first of all, you can count on them for several top-rank tailored suits. At the other end of the day, this shop likes to go dramatic or romantic or both, and, if you want to make entrances, look for a coral gown with a naughty décolletage and *diamanté* straps. The dress opposite shows that they can come down to earth—a beautifully cut black crêpe with delectable tucked white organdie.

Bendel's custom department has—in addition to their imported models—lovely and ladylike things of their own. Their prints are beautiful, and, to photograph, we chose one with a heavy red faille jacket. And Bendel has a spring evening coat of bengaline that fits like the dream of all fair women. This, on the other hand, is in their exclusive ready-to-wear department, which makes it all pretty confusing at first. Fortunately, there is a flight of steps that brings things closer together.

Let us give a last word to the exclusive models of our fine furriers, two examples of which are shown on page 27. At Revillon, H. Jaeckel and Sons, and Gunther, you will find as original designs as any the city boasts.



STEIN AND BLAINE BLACK-AND-GREY CUSTOM TAILLEUR • MILGRIM CUSTOM CRÊPE AND ORGANDIE DRESS



STEICHEN

MISS MARY TAYLOR IN A GREEN LACE DRESS DESIGNED BY SAKS-FIFTH AVENUE • JEWELS FROM UDALL AND BALLOU



STEICHEN

MRS. WILLIAM T. WETMORE IN A BROWN LACE DRESS DESIGNED BY HATTIE CARNEGIE • DÉCOR FROM ELSIE DE WOLFE



STEICHEN

MISS ELIZABETH BLAIR IN A CUSTOM-MADE GREEN-AND-RED PRINT DRESS AND A RED FAILLE JACKET; BENDEL



Comfort in Canada



Mrs. Ryan's Pigtail

I AM PASSIONATELY fond of Winter Sports. There is nothing I like better than sitting in front of an open fire with a high-ball in hand, watching my friends being carried in on stretchers, triumphantly shattered from a day's skiing. That's why I chose the Seigniory Club for my week-end. It has the largest fireplace in the world. One enormous stone chimney rises in the middle of the octagonal hall of the Log Château, with a fire crackling on all four sides. Every hour, I would shift to a new fireplace, just for exercise.

The ease of the trip lured me, too. I am not one for four o'clock risings in the frosty dawn and motor-bus connections. No. You get on a train at the Grand Central at ten in the evening, and, if the C.P.R. likes you and God restrains his Acts, you get to Montebello P.Q. (where the Seigniory Club lives) at about eleven the next morning, with only one change at Montreal.

You go west from Montreal towards Ottawa, and you pass little colonies of shacks set in the snowy wastes and labelled with astounding French names—Saint Scholastique, for instance. (Was there ever a saint by that name?)

My particular greeting at the Montebello station was a wolf, certainly big and bad, stretched out in *frigor mortis* on the station platform, with a horrid frozen grin on its face. I asked the conductor if that were a usual sight, and he said no, not very, which was hardly reassuring.

Then into a huge, high sleigh, and jingle-bells, jingle-bells in the sub-zero air to the Log Château about five minutes away. That drive was my last contact with Mother Nature and Father Ozone.



The Marquis from Montreal

The Seigniory Club Log Château is a vast octagonal log pile that miraculously does not blot the landscape. My friends who went outside told me that. They described also the frozen sweep of the Ottawa River (shades of Hurons and Iroquois), the enormous snow-weighted trees, the dog-teams, et cetera. You know what snow looks like. You've been to "Eskimo."

There was nothing rustic about the interior except the logs, and they were curried and manicured. Bedrooms warm as toast, with every possible electric fixture, and gratefully bounding beds. Bathrooms sinister with chromium. Double windows. Thick carpets. But what dazzled me more than anything was a certain delicate attention on the dressing-table: a pincushion with plain pins and safety-pins in it, with one needle threaded with black silk and one needle threaded with white. All ready for my deft fingers. My eyes filled with tears of gratitude.

There are a huge dining-room, into which you can make a Hollywood entrance down a double flight of steps, a badminton court, a swimming pool, a library, and—what seemed important to my friends—a ski-room full of skis and poles and attendants. The entire building is built in a star-shape, with wings like spokes jutting out from the great main hall with its central chimney. Altogether, an overwhelming set-up without being a forbidding one. The fireplaces see to that.

My friends came down every morning in ski clothes and clumped straight past me and out into the eternal snows, limping back two hours later for a spot of lunch, rushing right out again and coming back in varying degrees of decrepitude at dusk. I must say for them that their clothes and the cold air were becoming. Specifically, Mrs. Allan A. Ryan, junior, looked incredibly youthful and fictitious with a gold pigtail down her back, a navy-blue ski suit with bright red woollen cap, mitts, sash, socks, and turtle-neck sweater, which she (Continued on page 91)



AN EARFUL OF JEWELS







As a needed change from overworked diadems, try this: a new kind of hair ornament that follows the part of your hair—and converts it into a dazzling, diamonded streak. Some independent spirits in Paris have already taken up this front-to-back idea in hair decoration and are doing things with it that are worth watching. And as a relief from side-to-side diadems, it opens up a new field of possibilities for coiffure, as well as ornament. The two diamond barrettes worn by the lady above are from Van Cleef and Arpels, and Antoine did the coiffure

HOYNINGEN-HUENÉ, PARIS



• Ears—increasingly exposed by high coiffures—are becoming the focal point for jewels. The newest whim decorates as much of the ear as possible. René Boivin designed all the ear clips shown on this page. Left, on the head coiffed by Émile, are fascinating gold spirals that twist around the ear-lobe. One appears in the sketch below; the clips beside it are made of green agate and diamonds • Below are diamond clips (shown in detail on the opposite page), that climb high on the rim of the ear. The coiffure is by Antoine





HOYNINGEN-HUENÉ, PARIS

How they do it



CARESSE CROSBY (ABOVE) ROWS; PHEBE ANDREWS PUNCHES A BAG



MARIAN WILLARD AND MAUD OAKES FENCING

BLANCHE YURKA DOES YOGI TWISTS

"BE fit!" is the beauty cry of the twentieth century, and, on these two pages, you see some pretty striking examples of what ladies are doing to obey it. Most of the stunts have been neatly derived from what used to be regarded as masculine prerogatives. Punching a bag develops your chest. Track, on a New York roof, keeps you supple. Rowing takes the tummy down. Racquets make you lithe and fast. Fencing gives you grace.

Everybody remembers fencing from prep school, but that form bears only a surface resemblance to the professional kind at the Women's Fencing Club in New York. Racquets are a comparatively new field for feminine conquest, but now sixty members play at the Junior League courts, where the national women's racquets championships are held. Girls go to their "trainer" as regularly as they do to their hair-dresser. For the modern point of view makes beauty a business instead of a gift from God.

PHOTOGRAPHS ON THESE TWO PAGES BY REMIE LOWSE



MRS. QUINCY CABOT AND CATHLEEN FOX ON THE JUNIOR LEAGUE RACQUETS COURT



MRS. NICHOLAS HOLMSEN TOSSES A MEDICINE-BALL



GLORIA BRAGGIOTTI RUNS AROUND A TRACK ON A NEW YORK ROOF



There's a new interest in queens—in movies, books, and fashions. Hats, neck-lines, and now these hand-made nightgowns and tea-gowns find their inspiration in regal ladies of history

That first gown above, of white satin with lace inserts and puffed chiffon sleeves, was inspired by Catherine of Aragon. It's from Jay-Thorpe

The second gown is called "de Medici," because of the ruching round the square neck and the tiny ruff on the little cape for breakfast wear. It's all of tea-rose satin, and it's from Jay-Thorpe

"Tudor Wench" is third—of satin and lace, with a skirt as voluminous as those that young Elizabeth wore. Jay-Thorpe has this model, too

The fourth small sketch shows "Marie Antoinette"—a naughty gown with a shadow lace bodice, ninon sash, and satin skirt; Jay-Thorpe

And now the large figures. The first gown is adapted from one worn by Anne of Cleves, so briefly the wife of the much-married Henry. The top and the sleeves are of chiffon, the body of satin. You will find this model at Jay-Thorpe's

The first gown on the opposite page is a tea-gown—and fit for any queen. The under-sheath is of intense chartreuse-yellow crêpe, the coat of vivid red chiffon. It is from Bonwit Teller

Next is a "Yolande" gown in old-blue and rose—of a new heavy sheer fabric that is filmy, but not transparent. The bodice ties around the waist in a bow. Saks-Fifth Avenue has this model

The first small figure, way over at the right, wears a quilted cream satin jacket with a ruff, over brown crêpe pyjamas; Hattie Carnegie

Last comes a long-sleeved hand-made nightgown of sea-green sheer crêpe and lace; Bonwit Teller



Favourite queens of history inspire the new lingerie





THE MOATED CHÂTEAU DE MAINTENON — LÉVY ET NEURDEIN

GIRAUDON — ENTRANCE TO THE CHÂTEAU DE LA GRANGE



CHÂTEAU DE COURTALAIN, BUILT IN THE FIFTEENTH CENTURY — ROGER D'ALMÉRAS

CHÂTEAUX

open their doors to the public

SOMETHING unprecedented is in store for any one embarking for France this year. Even those who know France intimately will have a glamorous new field to explore. Along about Easter, for the first time in history, the gates of many famous private châteaux—hitherto barred to outsiders—will be flung open to the public for a few days a week.

Hallowed with legend, rich in art and architectural treasures, these proud old ivy-covered, moated castles are as fascinating to the amateur as they are to the art-lover. In some of them once lived such glittering figures as the Marquise de Pompadour, Madame de Maintenon, Diane de Poitiers, Blanche de Castille, Cardinal de Richelieu, Louis XIII., Henri IV., Lafayette, and innumerable others. Many are very near Paris; others dot the quiet country of the Eure-et-Loir—not far from the renowned section known as "The château country."

How they happened to open their doors to the world is worth relating.

The idea was Dr. J. Carvallo's. He and his wife, the former Miss Anne Coleman of Philadelphia, own the magnificent château of

Villandry, not far from Tours, which they have restored with both taste and science—even recreating the extraordinary Renaissance gardens. Intensely absorbed in saving the historic beauties of France, Dr. Carvallo began his crusade by forming "La Demeure Historique"—an organization gathering together all the owners of old châteaux and houses, the purpose of which is to restore, preserve, and make better known these architectural treasures. Consent was obtained from all the owners to allow their places to be opened to visitors on certain days for a small charge; each entrance ticket to carry a fifty centime tax which would go to the benefit of a fund for the restoration of historic buildings. Dr. Carvallo's efforts have been extremely successful, and, little by little, the most beautiful private places of France will be opened. "La Demeure Historique" aims eventually to organize every part of the country, including such departments as the Sarthe, the Loire-Inférieure, and the Vendée.

Among the first châteaux to open are Champs, Ormesson, Grosbois, which are near Paris, and, a little further on, La Grange, L'Abbaye du Lys, (Continued on page 80)



CHÂTEAUDUN, LIKE A FORTRESS ON A HILL

THE BEAUTIFUL GARDENS OF THE CHÂTEAU DE CHAMPS

LES ARCHIVES PHOTOGRAPHIQUES D'ART ET D'HISTOIRE



VOGUE'S LADY BOOK BY CECIL BEATON

The charming creature in the pale blue lace *and* sequins *fastens her ruffled cape with a coquettish rose,* Norman Hartnell. *The lady in* mauve *wears a* velvet *wrap with elaborate shoulder treatment over a beaded gown with a flounced skirt,* Idare. Plaid taffeta *edges the cape costume of* black mbouldyne (*a ribbed silk*), Victor Stiebel



ELEGANT GOWNS FROM LONDON AND PARIS

The young person with the intriguing bang wears the new flung-back silhouette done in pale stiff blue satin. *It's a* Schiaparelli *creation with a sort of quilted tuck topping the sleeve.* Red chiffon *with a flowing skirt and soft ruffled cape, designed by* Worth, *is worn by the lady who is gilding the lily*

WITH AN EYE TO EMBELLISHMENT



Mr. Cole Porter's decorative notions about the setting for a Champagne Breakfast are depicted below. This table for the serving of coffee makes use of an antique Georgian urn, old white porcelain cups, and a Georgian silver bacon dish. Napkins of checked linen show very masculine monograms. Set near the bar shown opposite, this plan aids the amenities of service





THE dull-grey afternoon of a December day gave us at Bergdorf Goodman's the first glimpse (used advisedly) of Suzanne Lalique's paintings and series of beautifully composed table settings, James Amster having organized the show with his accustomed flair. An effective detail was the placing of a small bouquet of actual white violets below a still life composed of more white violets, a pen, and some books. (You can see it in the sketch at the right, in an antique frame rubbed with white.)

• The tables ranged from Mr. Clifton Webb's "Suspended Supper" to Mrs. Pierre Cartier's formal dinner-table with fine old silver laid face downward in the French manner and a sole note of colour in a pair of coral trees. Crystal and gilt plates of Mr. Amster's own modern design distinguished the Webb table. Mr. Cole Porter's arrangement for a Champagne Breakfast (shown in the two photographs on these pages) made use of an old Georgian silver coffee urn and part of a magnificent eighteenth-century service of flat silver. Champagne, ale, and snails occupied the bar, since the table was devoted to coffee in great quantities and old white-and-gold porcelain cups on an old silver tray.

• The little Weylin bar is almost uncomfortably successful at lunch. The gaiety of the Weylin includes an over-bar panel of painted mirror showing an incredible Greek temple and tables high enough for the bar-stools, mostly occupied by ladies and Scotties who looked a little uncertain at such a height.

• Around the shops, there is a renewed activity in glass of all sorts, mirrored and crystal, in furniture and for the table. Elsie de Wolfe's small tables of mirror mercifully avoid all sharp edges and give the definite impression that at any time and in any setting they will be right. A pair of mirrored obelisks, solely but entirely decorative, are classic ornaments five feet in height.

• Lawrence Colwell's mirror-mosaic screen of small rectangles laid in a herring-bone pattern makes a magnificent background for a piano. Arundell Clarke of London shows a table-service of trumpet-shaped crystal glasses with ringed milk-white stems and bases, and William H. Plummer a set of punch-glasses, of engraved crystal with square bases, a vast improvement over the usual stubby-handled cups and more authentic for an eighteenth-century punch-bowl of polished silver.

• The setting for the first act of "The Dark Tower," representing so perfectly a 1907 actor's idea of baronial elegance, is the sort of thing that used to be done seriously for all murder-plays. All murders were, apparently, committed on the upper West Side, and the settings invariably recall Aunt G's house, once the Brazilian Embassy, with each ceiling swarming with Beatonian cupids and roses and a general air of an Early Pinero drawing-room. This effect, at "The Dark Tower," was heightened by the presence in



EUGENE HUTCHINSON



the audience of two spectacular young gentlemen in tails and wearing enormous panaches of violets.

• Both the settings and costumes for the Monte Carlo Ballet hold endless suggestions for the decorator, professional or amateur. The cream, brown, and beige of the "Beau Danube," with the surprising touch of lilac petticoats, will surely be seen in some approaching decoration—Mr. Amster, again, has assembled such a scheme—, and the "Scuola di Ballo" will certainly lend the Comte de Beaumont's pinks and greens to a summer interior. The original Diaghilev decorations were responsible for a great deal of misapplied Bakst in 1912 and the following years, but the present *décors*, so much milder in tone, lend themselves far more legitimately to our purposes.

• Preceding the Circus by several months, a considerable number of monkeys are to be seen frolicking in various stages of fantastic dress on the walls of at least three bath-dressing-rooms in town. Painted by Hanley Henoch over doors and about windows in one small dressing-room, these diverting beasts project their various vanities and mimic all too accurately (Continued on page 86)

A small bar of bleached pine makes the perfect setting for the gaiety of the Champagne Breakfast. Ale and champagne, cooled in an old silver urn, and the brilliance of antique crystal goblets are accompanied by the traditional snails set out on a silver platter. It was arranged with a collection of Suzanne Lalique's sensitive paintings, by James Amster, in Bergdorf Goodman's Antique Shop





RITES OF SPRING

a promenade of chic

NEW YORK parades on Park Avenue, London strolls out upon Rotten Row, and Paris promenades through the Bois. It is the latter scene that is captured here by Libiszewski's observant brush—an early spring Sunday morning on the broad, tree-arched Allée des Acacias—where all Paris walks, rides, airs its dogs, or shows off its new clothes.

• Beginning with the two ladies in the foreground, you see on one a beige cape, collared with brown caracal, over a dress of wool alpaca. It's Worth's ensemble, "Décision." Her companion in blue has shed her coat to show Lelong's knitted wool skirt and sweater, brightened by a pale blue knitted plastron that knots in back.

• Bruyère made the yellow-green wool ensemble worn by the lady walking *à deux* in the foreground, called it "Dinard," and cut the three-quarters coat in loose, kimono fashion. The blouse is of silk crêpe.

• Chatting with the rider, at the extreme left, are two women; one in Robert Piquet's yellow-beige corduroy velvet suit, "Atout cœur," with wood buttons and baby seal collar; the other, in Worth's earth-green wool dress and jacket, "A-propos," with a brown caracal gilet.

• In the hand-kissing group, you see Heim's spring fur coat, "Cromwell," of grey galiak—swagger, hip-length, cape-collared, worn over a brick-red dress. Next is Bruyère's "Pratique," a black wool dress, with a green suède belt and necklace and with pleats on shoulder and skirt.

• Directly behind stroll two ladies—one in Busvine's tailored suit of green flannel. The Busvine fur piece is of zorilla—a South American skunk that looks like sable. The other lady wears Maggy Rouff's boxy, brown wool jersey suit with a red wool jersey scarf.

• Stepping out of the motor-car is a woman in a reddish-brown nutria jacket over her dress of beige velours de laine—Mirande's "Octobre." Her friend wears the green suit, "Dinard," by Bruyère, described above.

• The first of the trio far down the sidewalk wears Vera Borea's "1023," a wool coat with a gilet of summer ermine. The girl in the centre wears a knitted suit of mixed wool and cotton, "274," by de Nagornoff. The jacket has wide ribs at the waist and on the sleeves, and the skirt is of light knitted wool. The wool tunic on the third girl is enormously chic. It's de Nagornoff's "329," knitted to look like linen and fastened with leather clips



NEW BRITISH LIONS

in the society of spring wools

• England has gone on a double fabric standard for spring. Beside the classic tweeds that will go on being loomed and loved forever, interesting new novelty materials are coming to the fore, and the result is a well-balanced collection of fabrics such as are shown on this and the opposite page. For spring, too, the British weavers are stressing both small and vigorous checks, plaids, and square weaves, and you can see for yourself how smart they are.

• At the top of this page, the large expanse of broken checked material, in brown, beige, and white, is a Munrospun Glenogle tweed that continues to the opposite page

• Directly above it is a hand-woven brown-and-white Irish tweed sprinkled with varicoloured flecks. This is from Irish Tweed House

• The fabric island shown above is a diagonal weave in shrimp-pink. By name, it's "Viyella Thirty-Six"

• Bounding the island on the south and extending eastward is a Harris tweed by Munro in off-blue with a hairy surface

• Right: a brown-and-white Munrospun Glenogle tweed in herring-bone weave

• Below it, Glen-Feshie, a Haddington District check, in a striking black, red. and white. Very Scotch and very chic

• The yellow turrets at the top of the opposite page have been cut from another version of "Viyella Thirty-Six"

• Anchored by a pin is a James Hare novelty woollen in beige, with scatterings of red and brown pin dots

• Below the turrets (left) is a nubby woollen in coral-and-beige; James Hare

• The multicoloured stripes of the Irish tweed shown upper centre are effective trimming for plain tweeds woven to match; from Irish Tweed House

• The background for the small pieces of blue fabric is a diagonal-weave Harris tweed by Munro, in off-blue and rust

• The bits of blue are of Linton tweed in a new hairy, loose basket-weave

• A handsome lion, British to the very end, has a body of "Wilson and Glenny's Dumaresq," nubby, square-woven woollen in pumpkin yellow, and a mane and tail-tip of Haddington novelty woollen in beige, from Adam Patterson and Sons

• The top of the pedestal is "Wilson and Glenny's Dumaresq" plaid tweed, in green, brown, black, and beige

• The left side of the pedestal is a Munrospun Shetland tweed, diagonal in weave and tan and natural in colour

• A sturdy Munrospun Shetland tweed with brown and green and white checks covers the front-side of the pedestal




2
3



Flags spell flowers and lanterns light up wools in a Parisian fabric fête

1. Prints will say it with flowers, this spring—realistic ones, like the vivid field flowers flung riotously over the black ground of the Bianchini Férier silk crêpe at the top on the opposite page. Dark backgrounds, incidentally, are newest
2. More flowers—smaller, but just as true to life—are scattered sparsely on the second Bianchini Férier printed silk crêpe
3. Still the botanical trend, in a tangle of gay spring flowers on a Bianchini Férier silk crêpe
4. This design has a good earth-brown ground that throws the blossoms into relief. It's a printed crêpe de Chine from Ducharne
5. That very first lantern shows one of the trim new fabrics for tailored day clothes. It's a silk-like fabric called "Rotary," from Coudurier, Fructus, and Descher
6. Pen-line motifs are smart for day clothes—like those forming diamonds on Coudurier, Fructus, and Descher's silk crêpe, "Birman"
7. Both a striped and a diagonal effect are achieved by this Ducharne façonné silk crêpe
8. A new cobweb print, lovely in rose-pink accented in black, from Chanel Tissus
9. The dots woven into Meyer's dark grey woollen look as if they had been hand-embroidered
10. Meyer's thin, supple wool, "Ridalya," in a new dull yellow, is water-proof, but not rubberized
11. The lanterns at the top of the page show Rodier's new ensemble idea in woollens. Any of the four shades on the first lantern can be used with the checked wool on the third lantern, 13. This ensemble is "Djersalternic"
12. Another Rodier wool ensemble—"Mix," with four shades to use with the plaid numbered 14
15. A third Rodier ensemble, with four shades of "Djersamix" to combine with a plaid (not shown)



FLOWER-STREWN CRÊPE IN A DRESS WITH SHOULDER RUFFLES AND TIED-AROUND WAIST-LINE (JAY-THORPE)

Stream-line





MADAM, are you stream-line minded? If not, you must become so at once. The final decree in the divorce between the modern automobile and the horse-drawn carriage of yesterday has been pronounced, and the vertical line has gone with the "benzine buggy" to join the horse-drawn carriage in the museum. You will soon feel about last season's automobile as you now feel about last year's hat.

Also, madam, are you mechanically minded? If not, you must become that, too, or you will not be able to choose your new automobile to fulfil your particular requirements. For example, if it is ventilation that you want, then you must understand the whys and wherefores of air-currents. If you want easy steering and better suspension, you must understand something about front-axle action. Or, if you want to sit three in the front seat, you must study the gear-shift problem. In other words, don't go shopping for your new car as you did for your last one—go shopping for a new idea, for a new experience.

In the new Chrysler cars, there is a clean sweep of the old traditions. With a wave of the wand, Chrysler has embraced the stream-line with one gesture. (You can see it in the sketch at the bottom of the page.) And why stream-line? (Chrysler calls it "airflow.") Because, without increased horse-power (and, of course, you know all about horse-power), the stream-line gives you increased speed and no greater gasoline consumption.

And so, madam, after you have joined the stream-line movement and comprehended the mechanical miracles—but not until then—, you may turn your consideration to the beauty and elegance of the object in question. (Mind you don't forget what I said about last season's hat! Remember what you first felt about painted nails, plucked eyebrows, make-up, and all the rest of it?)

"Follow the guide," as they say in museums, and let us look at the new La Salle. It is *very* stream-line. Yet it is very graceful, and the interior has a quiet elegance and finish that were formerly unobtainable, except in custom-built cars. The Buick models are all distinguished for their elegance and their good taste in interior finish, and for those who like convertible cars—cars with a "California top"—, there is a Buick model that is beyond reproach.

Nor has elegance passed the smaller cars by, when dispensing its favours. I am sure you will agree that the Chevrolet Town Sedan De Luxe (costing a little over $600) is one of the most astonishing values you have ever encountered. It is upholstered in cloth, is finished in beautiful shades of road colours—beige and greys—, and is in perfect taste in every detail. (Thinking back to my first Chevrolet, of ten years ago, I can hardly credit my eyes.) The little Terraplane, made by Hudson, is also smartly upholstered in cloth; the Plymouth Roadster is painted pearl-grey and upholstered in yellow leather (a new colour combination); and the convertible Dodge sedan, done up in smart brown leather, is still another in the class of small cars that are in the best of taste. And let us look at the upholstery of the (Continued on page 88)

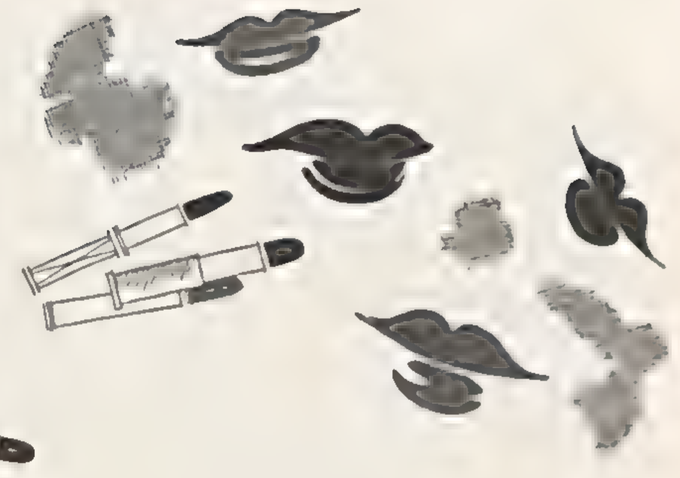






AGAINST A DRESSING-ROOM DESIGNED BY ALLEN SAALBURG IS A WHITE TUCKED CHIFFON AND SATIN NÉGLIGÉ FROM FRANKLIN SIMON

BEAUTY GOSSIP





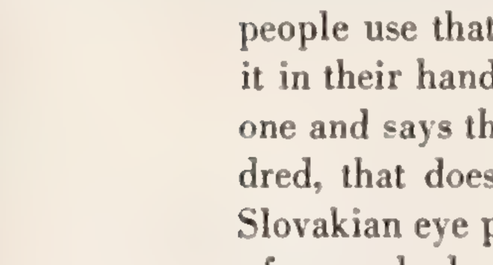
WHEN ladies talk to ladies, during that stranded interval after dinner for example, what do you hear? You hear gossip, of course—and mostly beauty gossip. Nor does anybody twitter about things any more. People come right out with them. "What's that new stuff Linda has on her eyelids?" "Your hair's a nice shade to-night—is it henna?" You know—you've been there yourself. Of course, Vogue loves gossip, and, when it goes in for it in these articles, it does it in a big way. We ask the people who know all the answers—the ladies of fashion who do the tricks, the specialists who make them beautiful, the gentlemen who take them dancing, and the gentlemen who dress their hair. Here are the bits and pieces that are flying about these February days—beginning with those about mouth and eyes. For there is no question about it—these are by far the two most important points of all in your face, cosmetically speaking.



• Lady Castlerosse, the British beauty who has been visiting in New York, uses no make-up except lipstick and eye shadow—*châtain* shadow, a green-brown shade—, and she curls up her lashes with a little Kurlash iron. She has the world's most beautiful legs—and she keeps them smooth and white by rubbing them with pumice-stone every day in her tub. (If you're going to emulate this, be sure to use an old, smooth pumice). Lots of people use that little iron for curling eyelashes, and even carry it in their hand-bags. Mrs. Jay O'Brien turns her lashes up with one and says that, if she holds it there while she counts one hundred, that does the trick. Mrs. James Forrestal uses a Czecho-Slovakian eye pencil (intended for eyebrows) on her lids instead of eye shadow—she says that it doesn't ever crease. It is black in colour, but it looks grey when applied to the eyelids.



• Mrs. Shevlin Smith uses Helena Rubinstein's Eyelash Darkener (really an eyelash grower) instead of a mascara, to make her lashes shiny. Castor-oil will do that same thing for them, and makes them grow, as well. If you put that on your lids (over or under coloured shadow), it gives them a transparent, moist look. Another school of thought is the one that says to dust powder on and off the lashes before putting on mascara—it gets them dry and gives them a nice, smooth appearance.



• Now, about the hair. It's going up and up. Paris cables that almost every smart head seen in the evening is dressed terribly high, and every New York party brings more brushed-up coiffures. Antoine did a new one for Gertrude Sanford. It is brushed straight up in the back, just as it used to be in the old pompadour days, and at the top is a little circle of flat ringlets. If the ringlets weren't flat—and, if it weren't Antoine—it could be described as the wash-woman's top-knot. Mrs. Marc Connelly, to whom the high coiffure is ravishingly becoming, gets the brushed-up look by actually brushing and brushing with a hair-brush. Another Antoine brain wave for (Continued on page 84)



BEFORE SOUP and AFTER NUTS

For the hostess



THE LONG DRINK DURING BRIDGE



THE AFTER-DINNER DRINKING TRAY

ANTON BRUEHL

• The characters in the dramatic after-dinner drinking scene at the left have been chosen so that each guest can mix his own drink exactly to his liking. The decanters contain gin and whisky or brandy, and ginger ale, mineral water, lemon-juice and curls, bitters, powdered sugar, ice in its bucket, a long spoon, a bottle opener, and highball glasses provide bar equipment. Silver and accessories from Black, Starr, and Frost-Gorham; glasses, Westport Antique Shop

• The bridge hand up above lies on a beautiful old game-table from the Westport Antique Shop

• The preprandial scene about to get into action on the opposite page features Martinis in Jean-Luce glasses and dry sherry in traditional glasses, accompanied by fresh caviar and toasted biscuits. Martini glasses; Alice Marks. Sherry glasses and walnut tray; Mrs. Ehrich Company. Decanter; English Antique Shop. Shaker; Lewis and Conger

• The two hands holding the high-ball glass (above) and the liqueur glass (right, on the opposite page) are bedecked with Black, Starr, and Frost-Gorham jewels. The liqueur glass on its slender stem is from Mrs. Ehrich Company



A CHOICE OF MARTINIS OR SHERRY BEFORE DINNER

NOW that all the shouting is over, the smoke has cleared away, and we have settled down to pleasant drinking, let's take a look around and see what's going on. Aside from taking time out to read all that is being written on which wines go with what food—what cocktails are we really being given at smart houses? What drinks are served after dinner, and how? What do people seem to enjoy most?

Well, there are always Martinis, and to our mind Martinis are a pretty superior drink to serve before dinner—made as they should be, with excellent gin, both dry and sweet vermouth, and a squeeze of lemon rind. Stirred, of course, in an open shaker—it's a drinking axiom never to trust a man who would shake a Martini! But, with Repeal, there has also come a revival of interest in whisky cocktails—and at least one reason for that, dear readers, is obvious when you consider what passed as whisky during prohibition days. You find yourself being given Old-fashioneds or Manhattans, and you find yourself liking it. And a man who intends to go on drinking whisky during the evening likes it especially!

Mind you, Vogue holds forth no individual brief for whisky cocktails before (Continued on page 82)



LIQUEURS WITH COFFEE

Vogue's Spotlight

on the passing shows

HERE, at long last, is that terse, retrospective list we promised you in the last issue. It is designed partly to crystallize our own official reactions, partly to serve as a guide to you who have flinched, till now, from assimilating Broadway fare, or who happen to live in the "sticks."

• ESPECIALLY RECOMMENDED: "Men in White," Broadhurst Theatre: Very fine play about doctors and their conflicts, perfectly acted by the Group Theatre and produced with amazing fidelity to detail. Convincing proof that you can be serious and exciting at the same time.

"The Green Bay Tree," Cort Theatre: Sinister, but brilliant English play about an unnatural passion, and a natural conflict in a young man between love and money. Expert acting.



BOLESLAVSKY (WITH PIPE) AND LUBITSCH—MOVIE MAESTROS



FRED ASHTON, DANCE-MASTER

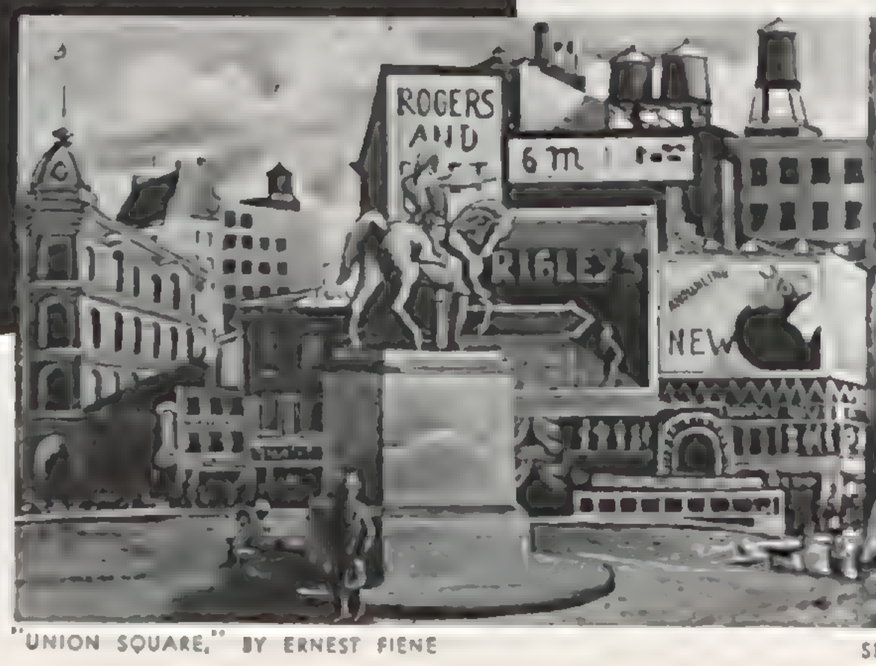
"As Thousands Cheer," Music Box: Topical revue, still the best musical show in town. Sophisticated, swift, suave. Clifton Webb, Helen Broderick, Marilyn Miller.

"She Loves Me Not," Forty-Sixth Street Theatre: Riotous farce about a girl in a Princeton Dormitory—and lots more. So fast you can hardly see it go by. Fresh young cast.

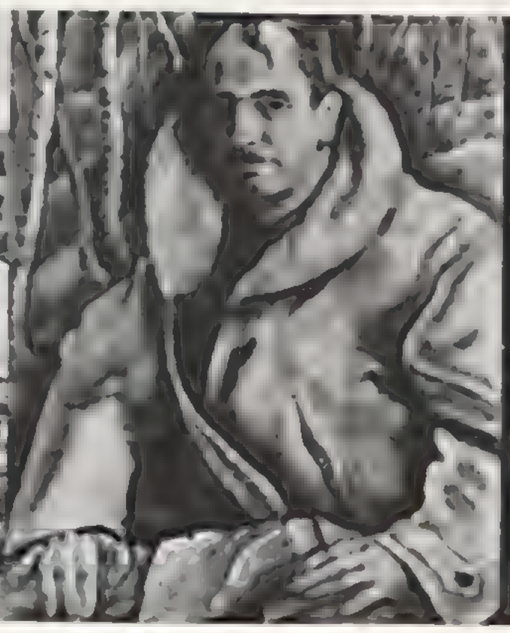
"Ah, Wilderness!", Guild Theatre: Very simple and human O'Neill play about family life and adolescence. George M. Cohan is immensely moving in it as the paterfamilias.

"The Pursuit of Happiness," Avon Theatre: One of those comfortable little comedies that make you feel good. Concerns bundling, a lost and lusty art of the Revolutionary period in America, when you went to bed to save firewood.

"Ziegfeld Follies," Winter Garden: Chiefly because of Fannie Brice, who appeals to this reviewer's low streak; and because of several numbers that pleased her taste for theatrical opulence. High standard of female pulchritude.



"UNION SQUARE," BY ERNEST FIENE



SELF-PORTRAIT BY BIDDLE



SELF-PORTRAIT BY BROOK



ALFRED DE LIAGRE DIRECTING HOWARD LINDSAY, DOROTHY GISH, AND KENNETH MACKENNA IN "BY YOUR LEAVE"



REMIE LOHSE

LINDSAY, GISH, MACKENNA, REHEARSING

"Wednesday's Child," Longacre Theatre: Because of the remarkable and extremely moving performance of a twelve-year boy in a play which is human, if not distinguished.

"No More Ladies," Booth Theatre: Uneven comedy with excellent dialogue and a knock-out performance by Lucile Watson.

• MANY LIKE THESE: "Her Master's Voice," Plymouth: Roland Young and Laura Hope Crews make this play more than it is, which is gay and inconsequential formula.

"Mary of Scotland," Alvin Theatre: Very fine, but a little too formally written for complete pleasure—and for the best dramatic effect. Philip Merivale's best performance.

"Roberta," New Amsterdam: Several opulent scenes and some nice music. Paris background, models, et cetera.

"Sailor, Beware!," Lyceum: One good bawdy idea, fine for twenty minutes, but too much for an evening.

• MOVIE: Garbo in "Queen Christina."

In the language of trailers (those (Continued on page 90)



GRAY-O'REILLY

GROTTO, BY EMILIO TERRY

PRISON SCENE FROM "MARY OF SCOTLAND"



NELSON

ELIZABETH YOUNG, RISING YOUNG ACTRESS



Five variations on the spring coat theme



FIVE STARS



• This is a year when one coat doesn't make a spring—hence this galaxy of models. At the extreme left (opposite page) is a navy-blue woollen coat to wear with printed silk frocks. It is innocent of fur. It ties snugly at a high neck-line, and it has deep armholes below sloping shoulders. (See sketch at left). From the Sports Shop for Women



• The coat in the centre of the group is of beige tweed, but what tweed! It ties its fulness in the front to accent the small, pulled-in waist-line —and thus achieves one of the outstanding new silhouettes. Grey fox fur is piled on the chest to carry out the forward-sweeping movement of the skirt. The tiny sketch shows how wind-swept it is; Jay-Thorpe



• A wealth of silver fox, so cleverly manipulated that it falls in soft ripples at the shoulders, tops the slim-fitted black coat at the extreme right of the group. What it does (besides flatter) is to give that important new bulky feeling to chest and shoulders. The small sketch at the left shows this chestiness. This model is at Saks-Fifth Avenue



• The pair of coats on this page are partners in fabric only, both being of tweed. The one at the extreme left is in the new light greyish-blue shade, and it's worn with a blue Paisley scarf. Other things to note (the sketch, left, also shows them) are the deep armhole that falls from a soft shoulder-line and the snugly belted waist-line; Milgrim



• A coat that falls with a gallant swing from the shoulders—that's the black-and-white striped tweed coat shown at the left. (You can see this sweeping swing even more clearly in the tiny sketch at the immediate left.) The exaggerated circular swagger and seven-eighths length of this coat are high lights of the spring. This is from Gunther

PORTRAIT OF A SHOE





TO-DAY, it is not smart to be stupid about anything. The more curious and fundamental facts you can tuck away, the more exciting is your conversation. Perhaps it all started with the Depression, when people could not go out and spend great sums of money, but had to sit by the fire and talk about life, and Russia, and functional architecture, and the economics of living. Facts became necessary, and charming vagaries seemed non-essential.

Curiosity has sprung up in the last year or so as to the background of clothes: where they are made, what they are made of. You hear on every side bits of knowledge; sometimes truthful, sometimes fantastic, about the wholesale world. It all sounds exciting and mysterious. There is good reason why more should be known. The hazards of purchasing are great, and the more you know about what goes into what you wear, the more intelligently you are able to purchase. We are swinging around to an era of spending money. How can we buy to greater advantage?

Take shoes, for instance. The average woman knows about three fundamental things: one, that custom-made shoes especially ordered to her measurements are expensive. Two, that well-known shoe shops and shoe names are safe bets, and you are pretty apt not to be fooled by them. Three, that frequently cheap shoes do not wear, do lose their shape, and do not improve the disposition.

You buy your clothes first. Then you buy your shoes. You may pay two hundred dollars for a suit, and you may pay twenty dollars or you may pay five dollars for the shoes you wear with that suit. You think that shoes are not very noticeable.







PHOTOGRAPHS ON THESE TWO PAGES BY BENIE LONSE



You can get away with an inexpensive pair of shoes, you think—the effect is all that is necessary. You do not know the first thing about an accessory which you wear constantly, which, you admit, has to do with your physical happiness. Dresses don't hurt, but shoes do. The great questions are, "What is a reasonable sum for me to pay for shoes? What ingredients go into a shoe? I can only judge from its style if I like it, or from its feel if I can wear it."

A shoe is made up of many different pieces. First—there is the last, of wood, shaped and sized like a human foot. Over this is stretched and fitted the upper. On the bottom of practically all shoes is the insole, to which the upper is fastened. On the upper goes all the trimming, the perforations, or piping.

Second—there is, in many shoes, the welt. This is a narrow strip of leather that is sewed to the upper and underside of the insole around the edge of the shoe. The outsole is then attached to the welt either by means of the Goodyear Lockstitch or by the cement process, one variation of which is known as Silhouwelt.

Third—in the turn shoe, which is preferred by many (especially for evening wear) because of its light-weight construction and extreme flexibility, the sole is attached directly to the upper while wrong-side-out, and then "turned." There is no insole other than a suitable sock lining, which is placed inside to cover the stitches and make the foot surface of the shoe comfortable to the wearer.

Fourth—because of the great demand for light-weight shoes with closely trimmed edges, narrow shanks, and flexibility, machinery has been developed and Pyroxalin cements perfected so that in various grades many excellent shoes are to be had that are made by what is known as Compo technique. A recent development is a process known as the Sbicca Method, which makes possible the manufacture of a single-sole cemented shoe.

Fifth—there is heeling. The heel is attached to the shoe with nails. There are various kinds of heels. One is the built-up leather heel, which is a series of leather lifts. With this type, the bottom layer on which you walk is the top lift, which sounds a little upside down. Then, there are wood heels, variously shaped and known as Louis, half-Louis, and Cuban. These are covered with leather, celluloid, or fabric, to match or contrast with the upper. The leather heels, of course, are trimmed. (Continued on page 85)





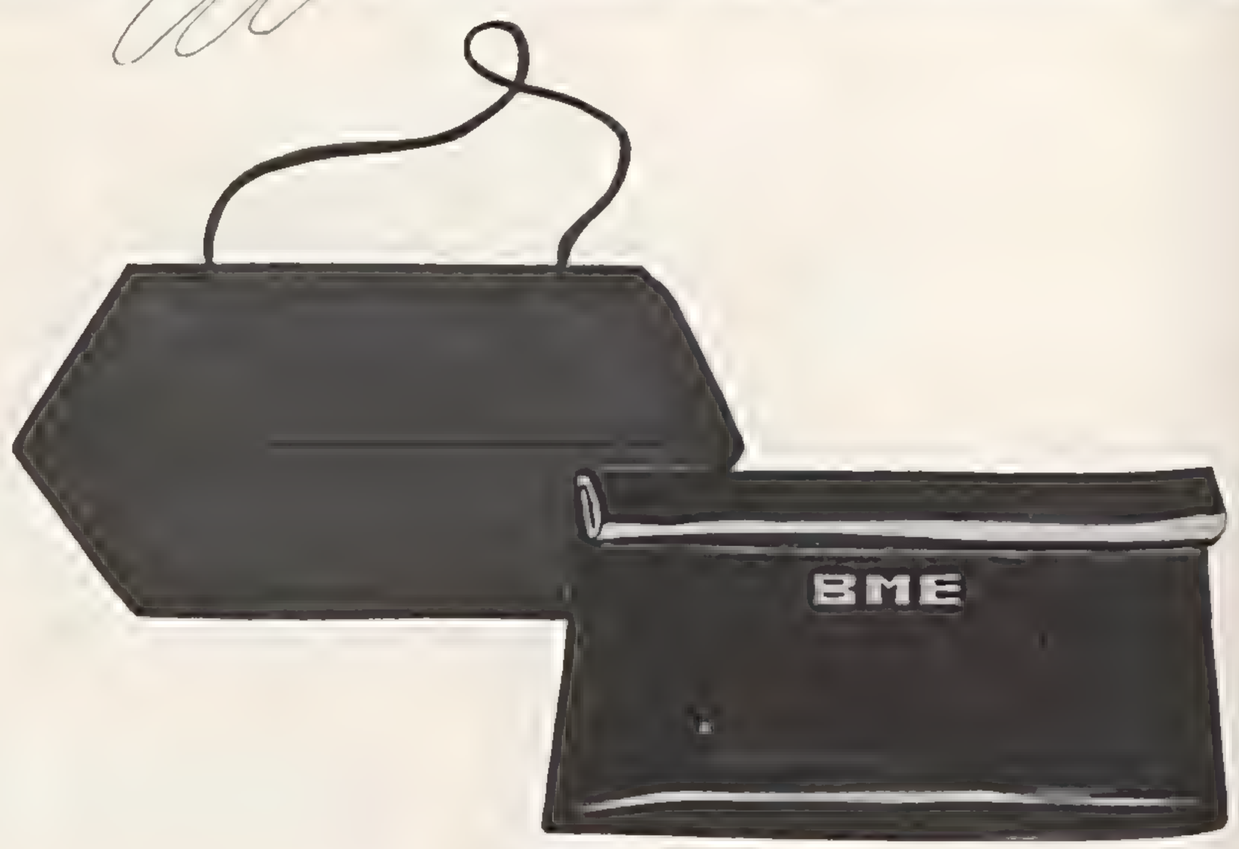


Gloves



• Reading from left to right, that amusing first glove is of Irish lace in white or cream; Best
• David and Blum's Kislav doeskin; Jay-Thorpe
• Doeskin pull-on, shirred edge; Plymouth Shops
• A white doeskin pull-on with a novel latticework of suède in the cuff; from the Plymouth Shops
• Daniel Hays' oxblood pigskin glove; Macy's
• David and Blum's new Kislav doeskin pull-on in a coffee-beige shade; from Jay-Thorpe
• Screaton's seamed fabric glove; from Altman
• Daniel Hays', angora-knit; Saks-Fifth Avenue
• Steinberger's navy-blue suède glove; Altman
• Eight-button, hand-sewed doeskin; Bendel

Bags



• First in the bag line-up—a Koret brown suède pouch bag with string handle; Bonwit Teller
• Stone's patent leather bag; Saks-Fifth Avenue
• Starting the row on the opposite page—Stone's bag of Russia calf; metal clasp; Best
• Above it, Stone's polished calf leather bag with a bone-and-metal handle; Bonwit Teller
• A tortoise-shell clasp fastens the very new, long, crushed calf bag; from the Plymouth Shops
• The smart new suède diadem bag has a decorative metal frame. Nat Lewis has this model
• Koret's new leather portfolio bag in bright green is very flat and chic; Bergdorf Goodman

Shoes



• That first pump is a shankless shoe of kid with patent leather inserts; Saks-Fifth Avenue
• Palter and Deliso's blue Forstmann wool sandal with leather pipings; Saks-Fifth Avenue
• Palter and Deliso's pump of black leather and Forstmann's "Riba"; Saks-Fifth Avenue
• First on the opposite page—a blue leather shoe to wear with your tailored suit; Shoecraft
• Laird Schober's three-eyelet Oxford; Altman
• A navy-blue pump stitched on the toe; I. Miller
• Grey Forstmann woollen and brown leather in a street pump, next to right; Vanity Boot Shop
• Laird Schober's navy-blue pump; from Altman


MBF



Vogue's Smart Economies

ONE, two, three, four—but they are four of the smartest things our very smart economists could find in the market. The kind of thing that will make (but not break) a young woman's spring wardrobe. The first thing to notice is the new feeling about the suit on this page. It *is* a suit, although its new near knee-length coat has a touch of the tunic dress about it, and the splashy bow of taffeta (watch taffeta!) gives it a costumed air. It should be worn with the simplest of accessories. Beside it is a one-piece dress that tries to look like a suit. With the starched linen collar and cuffs in pale blue, on navy-blue, and a pale blue Panama sailor, nothing could be more appealing to wear right through a summer in town. On the opposite page is an ensemble topped by the coat of coats—sleek and dark and just made to wear with every daytime dress in your spring collection. And, finally, the dress at the far right, with a piqué collar. The Eton jacket may be worn all day long or removed to show a one-piece dress with short sleeves.

WHERE AND HOW TO PURCHASE

No matter where you live, you can buy these Smart Economies, and on page 12, you will find a list of the shops where they are available. If there is none in your town, write to Vogue, at 420 Lexington Avenue (and please enclose a stamped envelope), for the name of a shop which is near you

SELECTED BECAUSE—The dress at the left on the opposite page is really a one-piece model, with all the neatness of a suit; its washable collar and cuffs are of starched linen, equally smart in white or pastel; silk cord to match the dress ties the belt, the collar, and the cuffs; of pure-dye silk canton crêpe. From Lord and Taylor; $23

SELECTED BECAUSE—The suit at the right on the opposite page has an above-the-knee jacket with a modified wind-swept effect that is achieved by its front fulness; there is one of those very smart taffeta bow scarfs at the neck-line; the belt is wide and of the same fabric as the suit; it's made of Forstmann's nub woollen rep. You'll find it at De Pinna; $50

SELECTED BECAUSE—The ensemble first at the right has a patent leather belted top-coat of soft woollen—a perfect starting-point for spring and summer wardrobes; it is accompanied by a good-looking one-piece dress of fine silk crêpe, perfectly plain or printed in one of the widely spaced patterns that Paris likes so much. Saks-Fifth Avenue has this model; $50

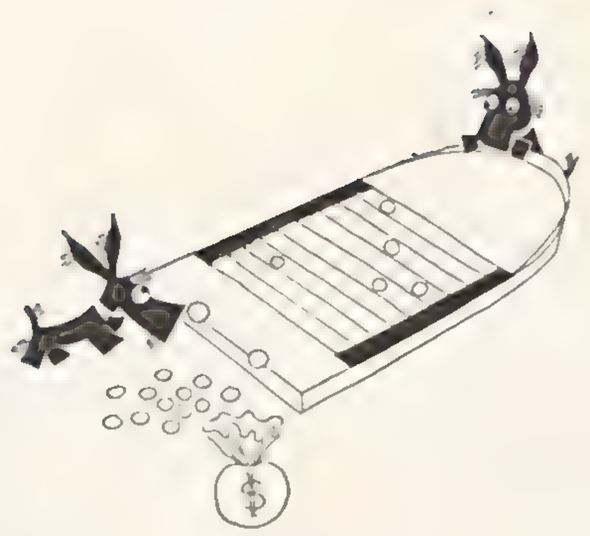
SELECTED BECAUSE—That dress at the far right on this page has a separate, long-sleeved Eton jacket with a large white piqué ruffled collar and revers with hand-crocheted edges (detachable and washable); the one-piece dress underneath has a piqué vestee to match, a square neck-line, and short sleeves; it is made of lightweight woollen. Best has it; $35





SHOP-HOUND





Tips on the shop market

• Shop-Hound can not undertake shopping commissions, but will give information or advice to any one writing to Vogue, 420 Lexington Avenue, New York

DAYS without end—that's the way life seems when we find ourselves in the middle of February. We have partied until the very sound of cocktails is nauseous and charity-balled until all trace of charity has fled. So many amusing and charming people have left town—what are we stay-at-homes to do about it? Hostesses keep asking—"Isn't there any fun selling anywhere?"—so I started out, and this is what I found.

• Finger-painting is a city cousin of sand-pie making. It is the grand idea of Ruth Faison Shaw, and as indoor amusement for adults—it's a knock-out. I tried it on a group of snooty friends one evening, and, before we knew it, we found ourselves on the floor more than up to our ears in daubs and smears of sepia, ultramarine-blue, and yellow-ochre. I had to kick the guests out with the milkman, and even then I wouldn't go to bed till I had finished my masterpiece. (I don't know now whether it is a cat stalking its prey in a many-hued garden or dawn coming up like thunder—but I love it none the less.) You can get boxes of paint, paper, and instructions at the Toy Department in Saks-Fifth Avenue, costing from about $1.95 to $6.

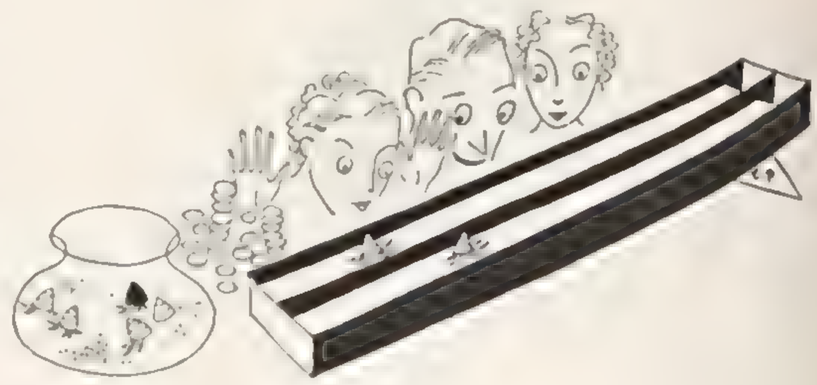
• Shove Half Penny is a game of old England, handed down from generation to generation and cherished along with the oak, the ash, and the thorn. The paraphernalia consists of a board made from wood as venerable as wine-casks, with metal divisions inlaid upon its surface. (You can see it up above, at the right.) The game is a simple gambling one, but requires skill and should be played with the fruit of the vine placed handily. You shove your pennies into the divisions, four at a time, by hitting the edge of the board, and then chalk up the score on the edge while the next man plays. I played it poorly and lackadaisically at first, I admit, but, with the leisure and skill that are part and parcel, I was caught in a trap of fascination. This costs about $14 at Fortnum and Mason.

• It's the odds of Fate that make life fascinating, and, in Pentetote (Dunhill's latest London fancy), it's the odds of Chance that get under your skin. The wheel is here (shades and shadows of Monte Carlo), free-wheeled with all improvements, and there are odds to the right of you, odds to the left of you, odds all around you, that contribute to the excitement. It all costs about $20.

• Place—the bar at the Madison. Time—the cocktail hour. I was sipping an Old-fashioned with one of those rare gents who don't wait for you to be amusing. He had ideas of his own. He produced two colourful shells from a pocket—"Fortuna crabs—ever seen 'em?" I hadn't. "I'll pay for this round if yours moves first." My yellow one did—I was in luck. On and on this went—we bet and lost, and bet and won. Soon all at the bar were standing around frantically begging Archibald or Mehitabal to come to life and get busy. The next day—the personification of the Elephant Child's insatiable curiosity—, I set out to track those funny crabs to their lair. I found that, at the Schwarz Toy Shop, you get a crab and an extra shell for about 85 cents, and the box with two tracks shown in that sketch at the right costs about $2.50. The crabs change shells—an engaging little trick. You think you know the fast one by its colour and lose your money betting on a sure thing. Besides the unsurpassable fun, ownership of these little beggars brings you good luck.

• Let's go to Manila or even Cathay! That travelling urge gets all of us at this time of year. But here I sit, looking forlornly at the East River, contemplating the bridge made famous by Michael Arlen, who said of it—"That's the bridge that takes you out of New York." What more could be asked of *any* bridge? Then I appeased my longing by travelling with Hendrik Van Loon over the world. He has invented a grand game in which you go by the quirks of the cards in planes or ships to the far-flung corners of the globe. This Wide World Game costs about $1.50 and is a work of art. At The Party Mart on Madison Avenue.

• I always suspected that my memory had rotted to the disappearing point—now I am sure. But, in spite of hints of forewarning, it came like a bombshell when—ka-plunk—"Snap Judgment" crossed my path. Do you remember Louis Wolheim? Of course, you know Mark Smith's better half? And the little girl who has been famous for half a century for the beauty of her legs—and then, "they say," didn't show them? So it goes. When you admit your abysmal ignorance in the presence of all your friends, they have a ripping time and so do you—for they are no (Continued on page 95)



Couturier Designs
for practical dressmaking



No. 288 – Here is the newest of all silhouettes – the ship-in-full-sail. Of Cheney's Warp-print taffeta

288



No. 287 – The narrow V-neck and the sleeves are new. Of Foreman's "Natica," a pebble crêpe of Dupont acele

287



No. 283 – Frilly ruches and a peplum make this extra chic Of Belding Heminway tailored print.

283

Back views and sizes on page 78

6580

6583

6585

6584

Jacket No. 6584-is a good separate item in any wardrobe: Of homespun linen from Mc Bratney

6589

Jacket No.6585 has tailored nonchalance in its trim collar and high buttoning, and it's "Easy-to-Make." Of Folkard and Lawrence's spongy tweed

Blouse No. 6589, Skirt No 6591 Wear This shirt-bosom blouse with This "Easy-to-Make" skirt. Blouse of Cohn, Hall, Marx's accle jersey; skirt of Beau Monde herring-bone crêpe

6591

Ensemble No 6580_For That important first ensemble of spring. This couldn't be smarter. The duplex print is Dupont Rayon

6590

Blouse No. 6588_Knots its draped neck-line and sleeves to give softness and chic. Of Skinner's Hammer-Craft satin

Skirt No.6590 is straight and slim-fitting. Of Forstmann's Forestone tweed

Spring

Frock No. S-3689
a swirling collar;
sleeves with tucked
elbow fulness.
Of L. and E. Stein's
warp-printed taffeta

S-3689

S-3690

6581

Back views and
sizes on page 18

Ensemble No. S-3690, for afternoon,
has a three-quarters length coat
and a flattering clipped and
folded collar. Of Chanel's sheer
woollen and contrasting printed
viscose

Details

Suit No. 6586, with its
looped, ruche-like
collar is an Easy-to-Make
model. Of Forstmann's
Forestone suiting

6586

Frock No. 6581
Buttons trim
and fasten this
"Easy-to-Make"
dress. Of
Ameritex
Chevroteen
broadcloth

No. 284– Notice the way the lining makes a trimming on this light-weight spring coat Of Forstmann's Forestone coating



Back views and sizes on page 78

No 286– Trimming at the front is a new note – see it in both views of the afternoon ensemble below.
Of Forstmann's Forestone suiting and Foreman's viscose "Bluebird" print

286



284

285

No. 285– A peplum again – this time on an afternoon dress with a soft, faggoted bodice

More Couturier Designs

Every kind of soup you ever want!



Campbell's provide the most exacting table with a complete service in delicious soups. Campbell's are unique not only in their strict quality and exclusive recipes, but also in the remarkable variety of their soups. They answer every need — every mood of the family — every social program.

Only the greatest soup-kitchens in the world could produce twenty-one different soups — each with a special appeal all its own — each with its individual and characteristic goodness — each the masterpiece of its kind.

From the hearty soup which is a meal in itself to the daintiest clear soup of sparkling amber, the genius of Campbell's famous French chefs is revealed in all its fascinating versatility. A full assortment of these Campbell's Soups in your pantry makes meal-planning a much simpler task!

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WE DO OUR PART

21 kinds to choose from . . .

Asparagus	Mulligatawny
Bean	Mushroom
Beef	Mutton
Bouillon	Noodle
Celery	Ox Tail
Chicken	Pea
Chicken-Gumbo	Pepper Pot
Clam Chowder	Printanier
Consommé	Tomato
Julienne	Vegetable
Mock Turtle	Vegetable-Beef

LOOK FOR THE RED-AND-WHITE LABEL

EAT SOUP AND KEEP WELL

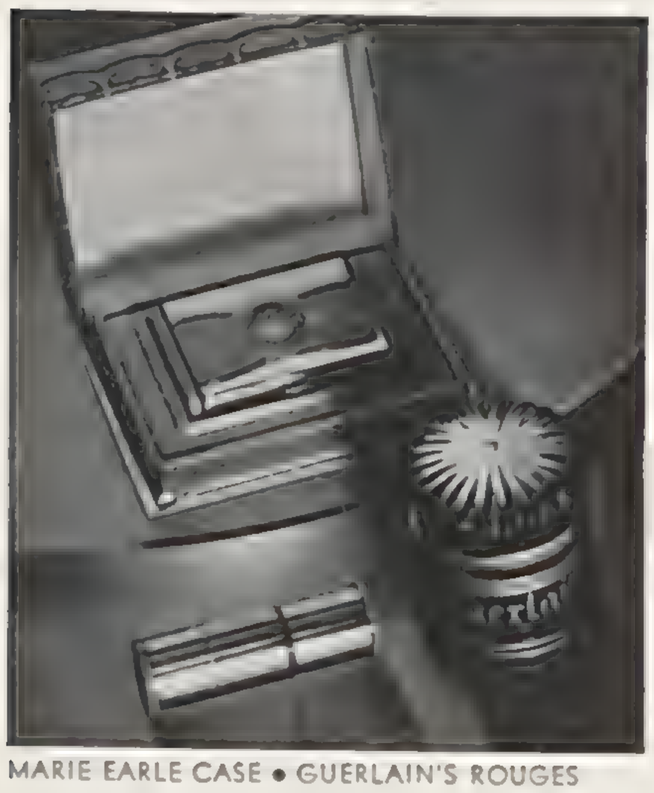
MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



DRUM DUSTING-POWDER; JAY-THORPE



DUNHILL'S GARDENIA • QUI SAIT (AT BACK)



MARIE EARLE CASE • GUERLAIN'S ROUGES



MARTINUS ANDERSEN

PERFUME SYMPHONY IN FOUR PARTS

ON HER DRESSING-TABLE

FEW things are more fun in life than a new perfume. It gives you a lift! Easter is coming along to give a fine excuse to buy one, and here are some new candidates for honours. In the quartette shown above, we have (at the left) Houbigant's "Presence," a scent which makes your presence charmingly remembered even after you have left the scene of activities. At the right in back, Vigny's "Heure Intime" is posed against its amusing background of a clock mirror. "Arcadi," by Ballarde, at the left in the foreground, is a delicious bouquet. And Corday's "Voyage à Paris" (foreground) has a trace of seduction in it somewhere. All of these you can find at the leading shops.

"Frou Frou du Gardenia" is Dunhill's exclusive scent (left) that accounts for that subtle note of fresh gardenias that greets you at the entrance to their third floor. The "Qui Sait" eau de toilette in the water-lily bottle (left) can be had at Loedi and other New York shops, together with the "Qui Sait" perfumes. "Nuit Espagnole," an exciting kind of scent (see page 76 for this bottle), is found only at El Encanto, that haven for perfumes in Havana.

Another bit of perfume news that arrived too late to make its début pictorially here is Zibeline's eau de Cologne, with that same spicy fragrance that has won such a following for the perfume.

Back in the dim years when rouge was regarded as not quite the thing to rest upon a lady's cheek, and cosmetics were in their experimental stages, Houbigant was one of the pioneers in bringing to America the rouges and powders that French women already recognized as a vital part of beauty. And they have kept right on pioneering. Their latest is a series of rouges which they regard with justifiable pride. (Continued on page 76)

AND SO TO BED *Luxuriously*



INTERIOR BY W & J SLOANE

PEERESS SHEETS BY PEPPERELL

If you've got the feminine urge for real luxury, you'll revel in the beauty of the new Pepperell Peeress sheet. Beyond question it's smoother, whiter, softer and more beautiful than anything to be had at home or abroad. In its weaving the balance is so perfect that equal strength is given the length and the width—hence its great wearing qualities along with its gossamer fineness. And it is not expensive. Peeress comes in Royal white and in several of the new dawn shades. Its hem variations include deep plain ones, colored ones, embroidered scalloped edges and exquisitely fine hemstitching in one, two, three and four rows. You will find Peeress, beautifully packaged in an Empire Toile box, at many of your favorite shops. If they have not already stocked them, write to us direct—Pepperell Manufacturing Company, 160 State Street, Boston, Mass.



ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 74)



NUIT ESPAGNOLE; EL ENCANTO

DOROTHY GRAY DUSTING POWDER

These are hand-processed rouges, which means that they are moulded individually and dried slowly, instead of compressed and held together by a binder. What interests you more, however, is that this all gives the rouge a feathery fineness which enables it to go on with much the same smoothness and flattery as a cream rouge. The shades are lovely—six of them, soft and becoming. The boxes are charming miniatures of the Houbigant powder box, with its famous "Quelques Fleurs" basket, and each has a little puff of silk velvet. These rouges are just now reaching your cosmetic counters.

BY SPECIAL DEMAND

Every so often, we come across a product that practically owes its existence to popular demand, and that is something that impresses us very much. This is what happened, for example, with a preparation known as Ufuta cream. It was being sold about in a small way, friends telling friends, until ladies started writing to the makers with cries of delight and demands for more of the same. Now, it is in the shops, where you can try its virtues for yourself. The story behind Ufuta is this. A scientist travelling in the interior of Africa came upon a tribe of natives, the women of which had remarkably smooth, unwrinkled skins. It seems that they made use of the oils from the leaves of the Ufuta-tree, and it is these oils which are reproduced in the active principle in Ufuta cream.

The cream is smooth, fine-textured, and fragrant, a delight to feel upon your face. The directions tell you to use it as a powder base (for which use it seems ideal) after cleansing the skin in the morning, so that it can get in its good work during the day, then to put it on again before going to bed, and let it stay on overnight. It has an astringent effect, as well as softening, and you can feel it tingle on your skin slightly. Furthermore, it gives a good protection against wind and weather. If you use it on your hands, it makes them marvels of smoothness, and we even found it to be soothing and pleasant as a foot cream. If you happen to have an exceedingly dry skin and don't trust any night cream unless it is oily, there is a specially compounded form of Ufuta that you should investigate, although the makers swear by the original and have only produced the second as a concession. If Ufuta hasn't reached your own shop as yet, you can order it from Arnold Constable in New York.

There are some lovely new powder shades about. Lenthéric has three that are triumphs. The "Beige Satiné" adds a peach cast to creamy-beige; "Rose Fonce" is a crushed-rose petal shade, good for genuine brunettes; and "Sunplexion" is a roseate tan shade, minus any ochre, for sun-tanned beauties. These come in the smart Lenthéric boxes with metal tops, for which you can buy cardboard refills at a small price. Marie Earle's new powder shade is "Soleil," a colour with a definite glow in its peachy cast. You don't have to have been in the sun to wear it, either, because it has a way of flattering whatever skin it adorns, and it is divinely perfumed. This is in the new Marie Earle box, which we showed you in the January first issue, executed in the same colour scheme as the new little ivory, green, and gold vanity-case (for powder or rouge and powder) to be seen on page 74.

FOOD FOR THE SKIN

If the sound of scientific names strikes terror to your brain, you will have to overcome that feeling, at least temporarily, for there is a preparation known as Intracellular, which is very deserving of your immediate attention. This is described as an organic substance that provides food for the skin. To the layman's eye, it is a rich, beautifully emulsified liquid cream that has such a delicious fragrance that it is a joy to go to bed with it on your face. One never knows how far any cream penetrates into the skin—even dermatologists don't agree on this—but, certainly, this Intracellular seems to seep in pretty well, and to make the skin softer and younger looking after even a week's application, and you can't ask for much more than that. It is put up in laboratory beakers, the kind you used to use in chemistry lab. And the (Continued on page 78)

TWO-SKIN treatment solves age-old problems

Wrinkles now known to begin in UNDER SKIN

Dryness corrected by treating OUTER SKIN

THE APPLE TELLS THE STORY



SMOOTH—GLOSSY
1 At its peak, the inner and outer skin of the apple are both firm and smooth—perfect!

SOFT—SPONGY
2 A little past its prime, the inner tissue of the apple has shrunken away from the outer skin.

WRINKLED—DISCOLORED
3 Later, the outer skin has wrinkled to fit the shrunken under skin. This causes wrinkles in human skin, too!



Mrs. Henry Field of Chicago. Thrillingly beautiful, one of Society's smartest women, Mrs. Field keeps her under skin firm with Pond's Cold Cream, her outer skin soft and smooth with Pond's Vanishing Cream.

You have TWO SKINS!

That's the surprising fact which explains where skin faults really begin. The skin faults you dread most. Lines. Wrinkles. Dryness. Roughness!

In your *under* skin, lines and wrinkles have their earliest beginnings. By the proper care of this skin, you can prevent them.

In your *outer* skin come dryness, roughness, chapping. You can keep this skin moist, satin-smooth by using a cream made especially for it.

Here's the way:

Oil Cream for the Under Skin—Because your under skin shrinks when its oil glands fail, your outer skin falls into little lines and creases—eventually *wrinkles!* For this under skin Pond's Cold Cream was made. Oil rich. And penetrating! This glorious cream sinks deep, reaches the under skin. Supplies the oils it lacks. Soon your under skin grows firm. Little lines smooth out—as if by magic!

Because this cream is rich in oils and penetrates so deep, it is a marvelous cleanser. Your skin feels wonderfully fresh and clean, as well as toned after using it.

Greaseless Cream for the Outer Skin—To keep your outer skin moist and smooth, an entirely different cream was made—Pond's Vanishing Cream. Quite greaseless, this cream contains a marvelous substance which actually *restores* moisture to the skin. It smooths away roughness in one application, and is a godsend for preventing or healing chapping. Being greaseless, it makes a heavenly overnight cream. It is the most delicious feather-light foundation cream—holds your powder beautifully.

Use these wonderful creams day and night. See your complexion glowing with life and vitality—satin-smooth and free of lines!



For your Under Skin—Pond's delicious Cold Cream, or, for those who prefer a cream that melts more rapidly, Pond's quick Liquefying Cream.



For your Outer Skin—Pond's Vanishing Cream, greaseless, corrects dryness. Holds powder for hours.

TUNE IN on the Pond's Players Fridays, 9:30 P. M., E. S. T. WEAF, NBC Network

---

The TWO-SKIN TREATMENT *society women use—as told by beautiful*

MRS. JOHN DAVIS LODGE

(née Francesca Braggiotti)

1 "Nightly Pond's lusciously soft Cold Cream spread all over my face and neck. Pond's Tissues to remove it. Then the Cold Cream again, patted in briskly. It sinks deep into my skin."

(If you like a quicker melting cream, use Pond's new Liquefying Cream which is equally rich in oils, equally penetrating and a marvelous cleanser.)

2 "For overnight, the delicious Pond's Vanishing Cream. When I wake my skin feels, oh, so soft and smooth. Not a hint of greasiness. Just a delicate beauty-giving cream.

3 "Mornings, and throughout the day, Pond's Cold Cream for thorough cleansing. Pond's Tissues to take it off. Then Vanishing Cream as a finish and a powder base. My powder and rouge go on perfectly. And they *stay* on and on."

SEND FOR 3 DAYS' TREATMENT

Pond's Extract Co., Dept. B, 110 Hudson St., New York City. I enclose 9¢ (to cover postage and packing) for samples of all Pond's Creams and six different shades of Pond's Face Powder.

Name _____

Street _____

City _____ State _____

Copyright, 1934, Pond's Extract Company

Blow, Blow thou winter wind!

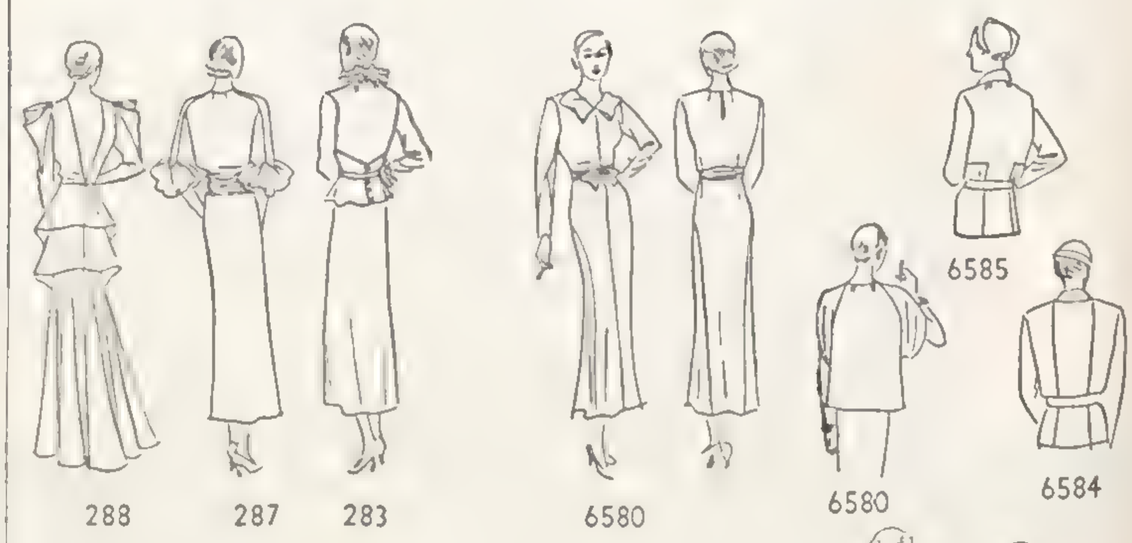


Bradley

DOWN where the orange blossoms grow you'll be wearing clothes like this: a two-piece Bradley frock, knitted in soft pink angel skin (or blue or white or green — and even more alluring than they sound); hammered silver buttons, and a funny little twisted belt; tiny puffed raglan sleeves, joining a lacy drop-stitch yoke. And a classic, two-piece skirt, with new straight lines. • But if a northern winter is your hard, hard lot, we make this frock in midseason colors, too; string-beige and gold, as well as aqua blue and a tempting shade of green. $22.50 won't take you to Florida, of course, but it buys this dress any day in the week. Try your own especial shop. The Bradley Knitting Company, 1410 Broadway, New York City.

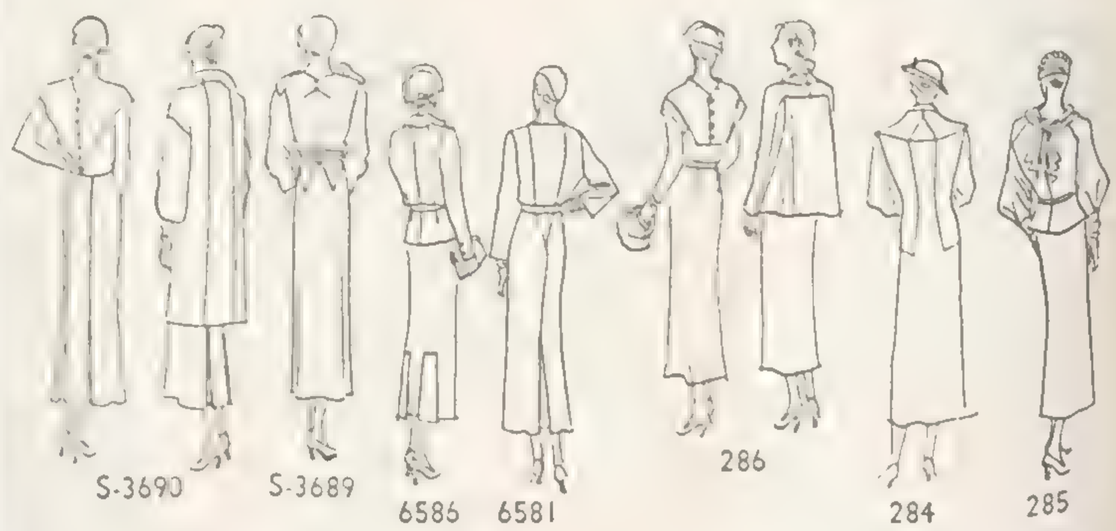
"SLIP INTO A BRADLEY AND OUT-OF-DOORS"

DESIGNS FOR PRACTICAL DRESSMAKING



Above and round about are back views of the models shown on pages 69, 70, 71, and 72, designed for sizes: 6580 and 6586 in 12 to 20; 30 to 38; 6585, 6589 in 12 to 40; 6584 in 12 to 44; 285 in 14 to 20; 32 to 38; 6588 in 14 to 44; 6590 and 6591 in 25 to 36; 283, 286, 287, 288 in 32 to 40; 284, S-3689, S-3690 in 32 to 42; and 6581 in 32 to 44





ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 76)

proportions must be so exact that each flask has to be blended individually in the laboratory. You can buy it in all its glory at the leading cosmetic counters.

Madame Berthe, the Creator of Zip, has brought forth an entirely new product known as Sip. This is a manicure set, with the polish, remover, and cuticle remover all put up in decanter bottles which in turn stand in a box that resembles a miniature wine-shelf. It is very ingeniously arranged, with the applicators, including the orange-wood stick, attached to the stoppers, and the polish shades are named after wines—burgundy, the dark; claret, the medium; sherry, the light. You can buy them at Madame Berthe's salon, as well as in the shops. Speaking of Zip, as we were, if you are still going a-cruising or to the South, this is a good time to have arms and legs made white and hairless by the Zip—it's-off-because-it's-out way.

The Guerlain lipstick and cream rouge that you see in the lower photograph on page 74 are news because they are both made in two new shades—quite unlike any shades we have seen before. One is "Tropical," a bronze-rose with a brown tone; the other, an orange that really looks like orange. These have already been something of a *succès fou* on the Continent. You don't have to be told how thoroughly indelible Guerlain lipsticks and rouges are, or how smoothly they go on your face and lips. Also, the containers are as distinguished as ever.

The new Dorothy Gray dusting powder in its flower-wreathed box, shown on page 76, is not only delightfully fragrant and pleasantly flesh tinted—it has some deodorant power, as well, and is ideal for use under girdles.

A most satisfactory type of preparation to use is one which will make your eyes fresh and rested when they are tired or when you wake up sleepy-eyed after a bad night. James Macdonald has such a lotion, prepared from the formula of an English scientist and available in Mr. Macdonald's branch headquarters in East Fifty-Eighth Street. Its official title is Eye-Lid Lotion, and it functions somewhat differently from the usual eye preparation, since it is sponged on to the outside of the lid with a bit of cotton. It helps to make the lashes healthy and lustrous, gives a cool, fresh feeling to the lids, and, if you like, you can drop some in the eyes as well, to refresh and clear them.

Like picking up a taste for OLIVES

SPUD

takes a little trying!















Frankly, the first Spud does taste mighty cool. But, after half a dozen, your surprise wears off. And by the time you've smoked a pack, all you're conscious of is pure tobacco flavor. *Fine* tobacco flavor! But your mouth keeps a *fresh, clean taste*... no matter how much you smoke. That's "mouth-happiness!"

SPUD MENTHOL-COOLED CIGARETTES

20 FOR 15c • (25c IN CANADA)

© 1933, The Axton-Fisher Tobacco Co., Inc., Louisville, Ky.



★ Note how Princess Youth gives the delicately curved but clearly defined bust line so important this season.

★ And for the betraying waist, Princess Youth has a unique automatic back adjustment that flattens the diaphragm and waist to the popular narrow line. No awkward hooks or snaps to fasten—the automatic adjustment molds without confining.

★ Princess Youth so smoothly and so miraculously slims the hips. No other foundation so effectively gives that slender, molded softness—the "Poured-in" look of 1934!

★ PRICED $3.50 AND UP. At Better Dept. Stores and Specialty Shops.

PRINCESS YOUTH

BY NEWMAN · 385 FIFTH AVENUE · NEW YORK

CHÂTEAUX

(CONTINUED FROM PAGE 41)

Courances, and Fleury. They will be opened from Easter to the first of November, displaying the beauties of their gardens, their architecture, their antique furniture, and their works of art.

Champs, the present property of the Comte Cahen d'Anvers, was built in 1700. Surrounded by magnificent gardens almost comparable to those of Versailles, the building as well as the perfect design of the parterres (shown at the bottom of page 41), makes this place one of the most impressive of its period. Champs was once inhabited by the Marquise de Pompadour, and, among the many other exceptionally beautifully decorated rooms, the bedroom, boudoir, and salon of the Marquise have been faithfully preserved. The painted panels by Huet in the salon are considered among the best examples of Régence decoration. Both the apartments and gardens will be opened on Tuesdays and Saturdays from one-thirty to six p.m., and on Thursdays and Sundays from nine to twelve and from one-thirty to six.

CHÂTEAUX NEAR PARIS

Ormesson, the property of the Comte Wladimir d'Ormesson, a smaller but charming place, is especially interesting because of its historic souvenirs. Surrounded by water, it was built at the end of the Renaissance period and enlarged under the reign of Louis XV. Its gardens and park, designed by the famous Le Nôtre, are splendid and bring to mind memories of Chancellor d'Ormesson, Racine, Turenne, La Fontaine, and Madame de Sévigné, who loved the place. Ormesson can be seen on Tuesdays, Thursdays, Saturdays, and Sundays from ten to twelve and from two to five.

Grosbois, the former Château of the Marshal Berthier, Prince de Wagram, now belongs to the Princesse de la Tour d'Auvergne. One approaches the château by a royal avenue lined with giant trees, crosses a moat, and enters the Cour d'Honneur, framed by the Château of pink bricks and white stones. The interior is as impressive as the exterior, and many precious souvenirs of the Napoleonic period—among them Napoléon's beautiful portrait by Prud'hon—are assembled here. Grosbois will be opened Sundays, Tuesdays, and Thursdays from one-thirty to six-thirty p.m.

Of tremendous interest, too, is the Château de La Grange—its solid fourteenth-century towers covered with dark ivy. Again, one crosses a moat to get inside and see all the relics of which the present owner, the Comte Louis de Lasteyrie, takes such good care. Lafayette lived at La Grange between 1830 and 1834. His "cabinet de travail" still stands intact—writing-table, game-table—even speaking-trumpet. Many portraits of the hero hang on the walls—a painting by Ary Scheffer and a sculpture by David d'Angers among others. La Grange can be visited every day from ten to twelve and from two to six.

Not far from La Grange, one finds the romantic, ivy-covered Abbaye du Lys, built by Blanche de Castille, the property of the Comte Jean de Noüe. It is opened every day from nine o'clock to twelve and from one to seven.

Fleury, a few miles further from Paris, belonging to Comte H. de Ganay, was inhabited once by King Henri IV., Cardinal de Richelieu, King Louis XIII., and was probably built by Pierre Lescot, the famous architect of the Louvre. It is a most distinguished ensemble—the woodwork in the salons considered perfect Louis XIV. *boiserie*.

Courances, which belongs to the Marquis de Ganay, ends magnificently the list of newly opened châteaux situated southeast of Paris. Located on the edge of the Fontainebleau forest, it is approached by a smooth lawn lined by canals. The canals and fountains of Courances are famous all over France. There is an old saying:

"Eaux de Courances
Parterre de Fleury
Et bois de Cily
Sont trois merveilles en France"

Beautiful gardens and impressive old woods surround this pleasant château of Henri II. period. Only the exterior and gardens can be seen—on Tuesday, Thursday, and Sunday afternoons—but they are well worth the visit.

A little to the southwest of Paris are several other newly opened châteaux: Anet, Maintenon, Châteaudun, Courtalain, Montigny-le-Gannelon, le Jonchet.

Anet, owned by the Comte de Leusse, is an excellent example of the French Renaissance style. It was built by Philibert Delorme. Its architecture, sculptures, furniture, chapel, staircase in the garden, and terraces are unbelievably beautiful, while the shadow of the lovely Diane de Poitiers haunts the place. A portrait of her by Le Primatice hangs in the château, and her initials appear often as decorative motifs on the walls and ceilings. From now until June 15, it is open every day from two to five-thirty; after June 15, on Sundays from two-thirty to five-thirty.

Maintenon, partly Gothic, partly Renaissance, and partly eighteenth century, has its powerful towers and high roofs reflected in a mirror-like moat. It now belongs to the Duc de Noailles. Louis XIV. gave it to Madame de Maintenon, whose apartments and chapel can still be seen. The view of the gardens, designed by Le Nôtre, is superb. Maintenon will be opened from Easter to November 11 every day from two to six p.m., and from November 12 to the next Easter on Sundays and Thursdays, from two to five.

CASTLES IN FRANCE

Châteaudun, belonging to the Duc de Luynes, stands like a fortress on the slope of a hill, surrounded by the houses of a small town. Its high tower was built in the eleventh century, its famous staircase is Gothic and Renaissance, and, from its beautiful vaulted rooms, Dunois once flew to the help of Joan of Arc. It is opened every day.

Montigny-le-Gannelon, twice ruined by Henry II. of England, rebuilt and destroyed again, finally reconstructed in the fifteenth century, and restored by the grandson of the Duc de Lévis-Mirepoix, (Continued on page 85)

Wherever you are...wherever you go...

there is one source of *Beauty* you can depend upon

Whether you have followed the sun to the South, or remained in the North, one thing is certain . . . you want to be lovely. And loveliness requires the intervention of Elizabeth Arden.

There are two ways to acquire beauty. You can go to Elizabeth Arden. Or Elizabeth Arden can come to you.

In Miss Arden's Salons **in the most important cities here and abroad, you may experience the ineffable thrill of an Elizabeth Arden treatment. Cool, deft fingers soothe each weary nerve, brace each muscle, banish the tiny wrinkles, apply the creams and lotions your skin requires, and perform the final miracle of a lovely make-up to coordinate your face with your costume. It is difficult to conceive of a more profitable way of spending an hour.**

Even in half an hour, **you may be cleansed, refreshed and revived with a skillful make-up by means of Miss Arden's Debutante Treatment, an economical delight for the woman whose time is limited.**

In Miss Arden's Salon you will also find the new and popular *Ardena Treatment* which introduces a sensational new salve.

In Miss Arden's Preparations **you will find the answer to every problem your skin presents. Created by her personally, blended in her own laboratories, Miss Arden's creams, lotions and make-up accessories can be applied at home with sure results, if her instructions are faithfully followed. For complete instructions in the use of Elizabeth Arden's preparations please send for "The Quest of the Beautiful."**



DEMETER

Wherever you are . . . these preparations will promote loveliness:

VENETIAN CLEANSING CREAM . . . Melts into the pores, rids them of dust and impurities, leaves skin soft and receptive. $1, $2, $3, $6.

VENETIAN ARDENA SKIN TONIC . . . Tones and refreshes the skin. Use with and after Cleansing Cream. 85c, $2, $3.75, $9.

ARDENA VELVA CREAM . . . Keeps the skin smooth and fine-textured without fattening it. $1, $2, $3, $6.

VENETIAN ORANGE SKIN FOOD . . . A rich cream for tired skins or thin faces. $1, $1.75, $2.25, $4.25.

HAND CREAM . . . Prevents chapping, whitens and softens the hands. $1.

VENETIAN SPECIAL EYE LOTION . . . Apply with eyecup, morning and night, to cleanse and tone the eyes and prevent the smarting that results from exposure to sun, snow or wind. $1, $2.50.

CREAM ULTRA-AMORETTA . . . Since the skin is usually quite dry this time of the year, this combination of Amoretta Cream and a delicate oil is the perfect foundation for make-up. White, Special Rachel, Bronze. $1, $2.

PROTECTA CREAM . . . Whether you are South, North, or at home, your skin is subject to severe temperature changes. To protect it from the sun, if you are South; and from the cold and wind, if you are North . . . use Protecta Cream faithfully. It gives the skin a superb finish that is waterproof. Four shades. Jar $3—tube $2.25.

If you are South . . .

SUNPRUF CREAM . . . absolutely prevents sunburn. Applied lightly, it enables you to achieve a rich uniform tan. Applied lavishly, it preserves the natural color of your skin. It is a vanishing cream, completely undetectable. $1.25 the tube.

IDEAL SUNBURN OIL . . . Insures a uniform tan. Apply it before bathing and beach-basking to prevent blistering and sun sting. $6 and $3.50.

★ *ELIZABETH ARDEN* ★

691 FIFTH AVENUE • NEW YORK CITY

LONDON • PARIS • BERLIN • ROME • TORONTO

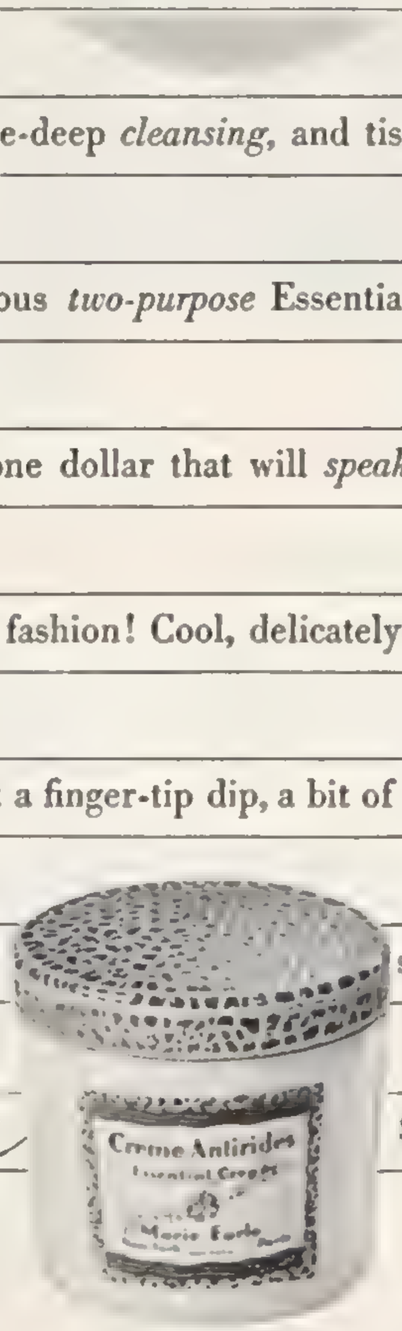
© Elizabeth Arden, 1934



"Close-up" —your face need never blush to meet critical glances when you give it pore-deep *cleansing*, and tissue-deep *nourishment*, with Marie Earle's famous *two-purpose* Essential Cream.

There's an *acquaintance jar* at just one dollar that will *speak directly* to your skin in the most convincing fashion! Cool, delicately-scented, quick-melting—this Cream needs but a finger-tip dip, a bit of stroking, *to proclaim itself* a woman's *easiest* skin care.

Marie Earle



$1 to $5.

Salon for superior "facials"—714 Fifth Avenue, New York

BEFORE SOUP AND AFTER NUTS

(CONTINUED FROM PAGE 57)

dinner. We are merely reporting what we see.

At Elsa Maxwell's last party, for example, she had Old-fashioneds for a hundred and ten people. The "set-ups" were all laid out on the table, looking very decorative, and the whisky was poured in as the guests came up to the cocktail table. At another party, the thoughtful hostess provided junior-, as well as full-sized Old-fashioneds, for those who like them, but not so much of them. There is one point about these cocktails, incidentally—the idea seems to be to let them go at one. That's the perfect number for a preprandial cocktail, anyway, and these are potent. Again, if you are going to make Old-fashioneds, have them perfect. Have the finest rye, and the most authentic glasses. Remember the stick of pineapple is vital, and don't forget the little spoon, without which the cherry will fall in your eye. We aren't going to give you recipes here, because your shelves are doubtless newly stocked with bar books, but we have some authentic ones on file if you want them.

COCKTAILS AND CANAPÉS

Champagne cocktails, too, are around and about, especially when champagne is to follow during or after dinner. Incidentally, those are the most popular cocktails at the Colony restaurant. Then, there is sherry—there is a lot of it, and very nice it is, indeed. Dry sherry, of course, to precede a meal, and it is usually offered as an alternate to cocktails. Light-drinking ladies are reported to be pretty annoyed if they don't get it, too, especially at luncheon. It's something like the feeling for tomato-juice, when that first came into the picture. And with the sherry are served—*merci dieu!*—biscuits—simple, crisp, thin biscuits. Nobody who has the grace to offer you good sherry should give you a gooey canapé with it.

Canapés, in general, seem to be getting simpler. The mayonnaise type—bits of this and that kind of paste on toast, have faded away, and butlers don't seem to stick things into apples and oranges any more, either. Crisp, hot bites on toothpicks are popular—grilled kidneys in bacon, for instance. The olives wrapped in bacon persist, and people still like them, though they look pretty banal, by now. Fresh caviar is always unrivalled—probably no drinking era will ever change that. On page 57, we have shown you a pretty pleasant preprandial offering—Martinis in modern glasses, the open shaker behind them ready for replenishing, fresh caviar to accompany them (its toast, egg, and onion don't come into the picture), and, as an alternate, dry sherry in traditional glasses, with a handsome decanter, and thin biscuits, buttered before they were toasted.

WHY NOT EXPERIMENT?

Note in passing: Being fully aware of what is being done in the way of cocktails, nothing is more fun than to take some such fascinating drinking book as *Drinks, Long and Short*, and go haywire with your new supplies, making anything that strikes your fancy, from a Yellow Daisy to a White Heat.

After dinner, what are people drinking? Well, various things. As a liqueur, mellow old brandy in one of the authentic big snifter glasses you can warm with your hands is a favourite. Cointreau, Benedictine, chartreuse—the old loves come back. For the long tall drinks, preference varies, of course, and, unless champagne is served throughout the evening, over which the butler always presides, it is a sound idea to have a completely equipped tray set out and let guests ask for their own, or mix it themselves, if they want to.

Decanters of gin and brandy or whisky—Scotch, rye, or Bourbon—, an unlimited supply of ginger ales and mineral water ("get over on the alkaline side"), bitters, lemon-juice, lemon-curls, and powdered sugar for Tom Collinses and Horses' Necks, tall spoons for mixing, and real high-ball glasses, not fancy shapes or sizes, that have a good feel in the hand—these all are prerequisites for a well-assembled tray. You will see such a one laid out on page 56, and the lady who is dummy at the bridge table is about to undertake one of the finished products. If you have Bourbon, your connoisseur will drink it neat, with a water chaser. They drink Bourbon that way in the South more than anything else. (The less fine grades are made into cocktails, with which you almost inevitably get halves of beaten biscuits, toasted, with a slice of Virginia ham.) Incidentally, you hear more women asking for Scotches or brandy-and-sodas ("but please make it weak", they add) than you might expect, with all the talk that goes on about dieting—sometimes even preferring high-balls to champagne.

GOOD SERVICE

Feminine drinking, however, is not half as much a problem as feminine *drink-serving*. Now that Repeal is settled, there isn't any excuse for lovely ladies living alone to give any one indifferent drinks. If you don't know good brands of liquor to buy, ask a man who does know. Or ask us—we love to advise. To our mind, there is something very competent about a woman who can turn out a good cocktail without any fuss. Lacking the gift, however, or a waitress who is skilful at it, it is all right to depend upon a man guest, provided you can give him the proper equipment, as well as the best supplies. Resist everything tricky—you can't say that too often in regard to drinking accessories. The shops abound with gadgets that an experienced mixer only regards with contempt. Have a simple open shaker (a regular bar glass is perfectly adequate, if it is for only a few people), a mixer and strainer for Martinis, a closed shaker that doesn't drip for other cocktails. Don't plan the more complicated kinds if you can't make them yourself. For the pour-yourself drinks, you will need the equipment suggested for the after-dinner (Continued on page 86)

ROSE HOBART *is a* 14

CECILIA LOFTUS *is a* 38

Both know the Same Corset Secret



ROSE HOBART, whose triumph in "Death Takes a Holiday," won her important parts in Hollywood.



CECILIA LOFTUS, loved by theatregoers of two continents, her latest success being "A Party."



You've admired them both—not only for their finished acting but for their smart appearance.

Perhaps you've wondered: What kind of foundations *do* these stage stars wear? . . . they look so sleekly perfect, yet so entirely at ease.

We've asked these two great favorites—Miss Loftus and Miss Hobart—to tell you!

■ Miss Hobart said: "Any foundation that I wear just *has* to be light and soft and flexible—though, of course, I want a certain amount of control, too. I've found the perfect solution in two-way stretch Sensations. They bend when I do just as if they were part of me! I can't describe how grand they feel."

■ Miss Loftus found two-way stretch foundations the answer to perfect corseting, too . . .

"I was so intrigued with Miss Hobart's Sensation foundation that I was determined to find a two-way stretch in a style suitable to my figure," she says.

"Then I discovered that the same manufacturer has just developed a marvelous collection of two-way stretch foundations called Nemolastiks for more substantial figures. They were just what I had in mind, and after wearing one I must say I've never known such comfort!"

Sensations and Nemolastiks are at the better stores everywhere!

Go to your favorite corset department, try one . . . see for yourself why so many smart women of the stage prefer these foundations. Both Nemolastiks and Sensations are obtainable also in principal cities in Europe. Made by

KOPS BROS., INC.
385 FIFTH AVENUE • NEW YORK CITY
San Francisco Chicago Toronto London

"SENSATIONS"

are ideal for slender figures. Young girls choose them for their first foundations—slender women of all ages adore them for their care-free comfort. Sensations are made in many styles—girdles, brassieres and combinations. Sensations restrain without any feeling of restraint! They are light, soft, amazingly flexible!

"NEMOLASTIK"

are the famous foundations that made two-way stretch comfort possible for heavier figures! A special two-way stretch fabric was created for Nemolastiks—with *twice as heavy* crosswise strands, for double control. The up-and-down strands are single, permitting the easy, supple freedom for which Nemolastiks are famous. In girdles, brassieres and combinations.

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KENWOOD TWEEDS

—RUGGED AS THE COUNTRYSIDE, TAILORED IN THE CLASSIC TRADITION SO THAT YOU'RE AS UNOBTRUSIVELY RIGHT AGAINST YOUR BACKGROUND AS A LICHEN COVERED ROCK. **BEAUTIFUL FABRICS,*** COLORS THAT SING. MODEL ILLUSTRATED (THREE QUARTER COAT AND SKIRT), **WOOD BROWN,** DARK NAVY, RASPBERRY, LEAF GREEN, DAFFODIL. 14 TO 18.

COUNTRY CLOTHES SHOP—FIFTH FLOOR

49.75

Lord & Taylor

FIFTH AVENUE, NEW YORK CITY

*FABRICS BY KENWOOD MILLS, ALBANY, N. Y.

BEAUTY GOSSIP

(CONTINUED FROM PAGE 55)

convenience and chic by night is an evening diadem of lacquered hair completely encircling the head, with a row or two of lacquered curls attached to it. It is a stunt, and only possible when your hair is cut very short in back. A third Antoine fancy is an extreme diagonal part, going from one temple to the opposite ear. This goes well with bangs. There are quite a few new bangs about—little short ones. Doris Duke has them; so has Mrs. Donald Ogden Stewart. Katharine Hepburn has a lot to do with this, and replicas of her "Little Women" coiffure are being seen about. Paris still talks of diadems, but New York has practically rung their death-knell. They popped up like mushrooms overnight, and smart Americans hate to see themselves duplicated. It's still fun to wear things in the hair, though. One Frenchwoman tied a blue velvet bow that matched her dress on the right side of her head for an embassy ball. Our ambition is to see the one-girl-in-a-million who can wear a real flower in her hair and get away with it.

• There was a lot of talk, chiefly by Les Français, about tinting the hair mauve and rose-gold and such, but it hasn't seemed to take in New York. There is one amusing note—the streak of grey across the head. Miss Whitney Bourne wears one, and so does Frederica Webb. They look natural, but they are really strips of transformations, made by Louis Parme, who was an old transformation man himself. Mrs. Edward F. Hutton has a grey streak, too, but that is her own. Mary Taylor wears a little braid in five different strands that make almost a cap for the hair in the evening. Michael of the Waldorf did that one. One bit of gossip that we did hear, and shouldn't tell, but will—Marilyn Miller wears a wig all the time because her public can only think of her as having beautiful blond curls. Her own hair is soft, and very short—infinitely young and becoming.

• The "tonality" of hair is a new word bruited about Paris, meaning gradations instead of the uniform colour that we usually strive for. Madame Bonnardel, for example, has the crests of the waves of her glorious auburn hair lightened to emphasize a burnished effect, as well as the ends of a few curls. A beautiful blonde has her hair lightened in crescendo effect, meaning very light at the ends, but slightly darker at the roots. Sounds like a poor job of bleaching, but, done purposely, the effect is arresting. Lady Abdy always has her hair rinsed with a purple-bluish rinse to eliminate the yellow tones in her ash-blond hair.

• With hair way up, the ears come in for a bit of attention, and you notice delicately rouged lobes—which avoids a break in the rouge-line and makes the rest of the ears look whiter. In Paris, the new clip earrings are seen everywhere.

• Those little figures at the centre, right, on page 55 are Vogue bowing to Miss Arden, and Miss Arden bowing to Vogue. Miss Arden had a beautiful perfume to name, and Vogue had a beautiful Christmas issue, all full of pages called "For Her," which so took her fancy that she christened her perfume that. Incidentally, something that every one is tucking into travelling-cases are the Arden wash-cloths, complete with soap right in them.

Anent Miss Arden, traffic was completely stopped in front of her salon not long ago. When a policeman helped us push our way through the crowd, we saw why. A marionette show was in progress in the window, with fascinating little figures giving Arden treatments and doing Arden exercises. No one would budge until it was all over. One of the amusing perfume bits came from Prince Matchabelli's ateliers. Some one called up there, when the three little crown bottles first made their appearance, and wanted to know if she could buy the "three little princesses." All this royalty is confusing.

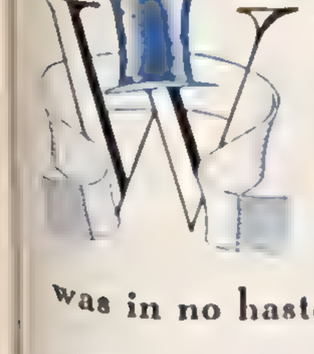
• You remember the Pinaud man with the shiny waxed moustache? He made a vivid reappearance on our horizon the other day with this story. There is a moustache wax that Pinaud has made for years and years, and, all of a sudden, the sales began to soar. "What—waxed moustached men again?" they asked themselves. But, no. It developed that ladies had been buying the stuff to wax their lashes with—and very good it is, too.

• What about nail polishes? There is a rumour, faint, but present, that scarlet nails are decreasing. And, for why? Not because people are tired of them, certainly. Not one person we asked but agreed that scarlet nails are the most flattering things in the world; that once your fingers are used to them, they look undressed without them; that nothing makes skin look whiter. But deep polish, demanding constant renewal and double coats, does make the nails go dry and brittle, and, if you see erstwhile scarlet fingers gone pale and genteel, that is usually the reason. Doris Duke is an exception, though. She always wears pink mother-of-pearl polish because she likes it. In Paris, the Princesse Jean-Louis de Faucigny-Lucinge, who has practically the longest nails in the world, never lets her manicurist file down a nail if it is cracked or chipped, but has a tiny piece of flesh coloured sticking-plaster pasted over it, then the whole covered with varnish.

Incidentally, Cutex has this deep-polish menace pretty firmly in hand now. They say it has been polish remover all along that has done the damage. You have to use such quantities of it to get the deep shades off, and the ordinary kind is very drying. So they have a new one—Cutex Oily Polish Remover. It contains oil, as advertised. You can feel it in it, and it won't dry up the cuticle. You can buy it for yourself or have your manicurist get it. Another help in the finger-nail matter is a salve called Brit-Tex, which Jay-Thorpe supplies. It really helps to make the nails less brittle. It's a funny thing about red nails, by the way. Men started by loathing them. Now that they are used (Continued on page 90)



"CANADIAN CLUB"



WHEN YOU SAY "Canadian Club" is a *fine old whisky,* you have world-wide judgment to confirm you. Insuring quality and purity by his careful distilling processes, Hiram Walker was in no haste to market his first "Canadian Club" 75 years ago. For he knew—as you do—that proper aging makes the best of whisky better. Today Hiram Walker & Sons—operating on a scale undreamed of in 1858—still cling fast to the original Walker principles. Quality and purity are paramount. Aging must go on for years. With such principles back of it, any product which bears the Hiram Walker name will conform to the high standard of value established by "Canadian Club."

Hiram Walker & Sons

WALKERVILLE, ONTARIO • • PEORIA, ILLINOIS

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Any Dinner worth its salt begins this way



Silver by the Gorham Co.; glasses and decanter by Val St. Lambert; bitters bottle by Carol Stupell; linen by Mosse; Manhattan cocktail by Preference: 1 part rye or Irish whiskey, 1 part Martini & Rossi (½ Italy, ½ Dry), bitters, maraschinos.

• A dinner with any claims to greatness has a vermouth prelude. It may be a cocktail—a Martini or a Manhattan. It may be a milder drink, an apéritif—vermouth straight. Either way (unless you drink too much) your dinner is off to a good start—because vermouth performs so pleasantly the duties of an appetizer. It is tart—tangy. It doesn't cloy your appetite as did the sweet, sickish cocktails of prohibition days. It sends you to the table with an alert palate. That is why vermouth has always been considered one of the great drinks of the world. Naturally we mean the standard vermouth, Martini & Rossi. (Standard practice: A Martini cocktail is made of Martini Vermouth.) You'll probably want both kinds, Italy and Dry (Green Label)—most people do. If your dinners have been lacking the final perfection, be sure to ask your favorite dealer to send you a bottle of each.

•

TRY VERMOUTH STRAIGHT, AS AN APÉRITIF.

MARTINI AND ROSSI VERMOUTH

Imported and Guaranteed by W. A. TAYLOR & COMPANY, NEW YORK

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CHÂTEAUX

(CONTINUED FROM PAGE 80)

dominates the quiet country of the Loir valley. Courtalain, the property of the Comte Arnaud de Gontaut-Biron, also a fifteenth-century building, stands proud and, it seems, disdainful among its five-hundred-year-old oaks. In the olden days, its hospitality greeted Rabelais, du Bellay, even Henri IV. when he was only King of Navarre, and its rooms are filled with souvenirs of the Montmorency family. All three castles will be opened in the afternoon during Easter and Whitsuntide weeks from two to six every day, and between July 1 and September 15, on Thursdays, Saturdays, and Sundays from two to five.

Le Jonchet, at Romilly-sur-Aigre, the Château of Comte de Tarragon, will be the last glamorous spot on this list. It is a quiet, pleasant old building, modified since it was built in the sixteenth century, standing serene and effective beyond its moat of sleepy green water.

Thanks to "La Demeure Historique," whose president is the Duc de Noailles and Vice-Presidents are the Marquis de Juigné, Prince de Beauvau-Craon, the Duc Ph. de Luynes, and thanks to their general delegate, Dr. J. Carvallo, a new France is really opened to visitors.

COMTE BERNARD DE MASCLARY

Editorial note: The office of "La Demeure Historique," where all information concerning the newly opened châteaux can be obtained, is at 33 faubourg Saint-Honoré, Paris. Foreign members may also be admitted to this association, allowing them to visit certain places still closed to usual visitors. The association has, in many cases, made arrangements with hotels or local organizations for the convenience of visitors.

PORTRAIT OF A SHOE

(CONTINUED FROM PAGE 63)

smoothed off, inked, and shined.

One of the newest shoe inventions is the shankless shoe—a shoe with a sole and heel that are no longer connected by that strip of leather called a shank.

There are often one hundred operations, including hand-work and machine-work, in the making of a good pair of shoes. A good shoe is born under various conditions. A shoe designer may turn out one hundred designs a season, and, out of the one hundred samples, ten shoes will be successful and sell, while the other ninety are discarded. Much of the best shoe designing of hand-made footwear is done by Italians. The inspiration for a shoe design may spring from anywhere. One shoe designer was dining in San Francisco at Bernstein's, where soup is served in an abalone sea-shell. He noticed the shell—its opaline, satin lustre. He copied the shell in satin. You can now buy evening slippers of this material.

IN STEP WITH FASHION

The smartest shoe designers do not make shoe styles only. They watch intently what fashion is doing to women's clothes. If ankle-length dinner-suits are shown in Paris, they must make shoes to wear with those suits. Since the silhouette of the new suits has a blown-forward line, you are not going to find shoes trimmed towards the back—you will see that blown-forward line of design right on the toes.

It is this constantly changing scene that makes this a fascinating business. A young designer in California springs up with a new lapin bedroom slipper. It is taken by storm; it is copied. That one shoe puts that shoe manufacturer on the map. At the moment, the better shoe manufacturers are forming what is to be known as the Shoe Guild—an organization similar to that of the Fashion Originators' Guild, which will keep original models from being copied and which will assure the shoe purchaser of good materials, design, and workmanship.

TIME WILL TELL

All this sounds very confusing, but of one thing you may be certain—that better shoes are being made and sold to-day for less money than ever before. The process of manufacture alone does not determine the quality or excellence of modern footwear. In footwear, as in anything else that we buy, we generally get what we pay for. "Costly thy habit as thy purse can buy" is an excellent admonition to have in mind when we buy our footwear. As a matter of fact, it isn't what the shoe manufacturers or the machinery manufacturers wish us to buy which will determine the permanent success of any make or brand or process. It is the test of time. You should ask yourself, "Will these shoes of mine, *appropriately selected for the particular use to which they should be worn*, give me the wear that I have a right to expect, and will they keep their shape? Will they conform to my foot and give proper support of the arch, and have they the required flexibility? Will they continue to be truly comfortable? If not, then I had better buy some other kind of footwear and perhaps pay a little more money."

When you buy good shoes, you are paying for many things beside the actual leather or fabrics that go into the shoe. Assemble your shoes with your clothes in a logical manner. Remember that shoes are more character-revealing than any other single item that you wear, and that in footwear, as in everything else, you can not get something for nothing.



A COMPLETE WEDDING IN A PACKAGE



No bride should be bothered with a thousand and one details when the Wedding Embassy stands ready to take them off her hands. Just how does this service work?



It's all quite simple. You are going to be married. You decide that your budget for the entire affair (from your wedding gown and trousseau down to your photographs) shall be a certain amount. Naturally, you want the smartest possible wedding and the most attractive trousseau that this sum can buy.

Miss Marie Coudert Brennig's Wedding Embassy, having guided some 600 other brides, can be your guide also. Her service includes such matters as the arranging of the bridal procession, the reception, the ordering of invitations, bouquets, decorations, gifts for bridesmaids and ushers. Miss Brennig will help you budget your trousseau allowance, shop for your clothes, get an unusually distinctive bridal gown, supervise your wedding rehearsal, even plan your wedding trip.



You may avail yourself of as many or as few of these services as you wish. Each wedding is an individual problem. Miss Brennig's province is merely to help you solve your problems to suit your own particular ideas.



You might expect this service to be expensive. On the contrary, it costs you nothing. And Miss Brennig procures everything for you at exactly the price you would pay if you bought it yourself—or, in many instances, for less.



For further details you are invited to write to Miss Brennig.

THE WEDDING EMBASSY, INC.

THIRTY-TWO EAST FIFTY-SEVENTH STREET, NEW YORK CITY WIC. 2-2044

AFTER A STRENUOUS DAY

. . . or during high tension hours at home or while dashing hither and yon between engagements in town, just let up a moment and relax with DOUBLE MINT gum. Immediately the chewing seems to rest you and simultaneously it eases up those taut, unbecoming lines around your mouth which certainly don't add anything to your youthful glamour!

O-5

WITH AN EYE TO EMBELLISHMENT

(CONTINUED FROM PAGE 45)



the moods of their betters. Their ancestors were the "Singeries" of the eighteenth century, but they appear now without their baroque setting.

• Monsieur Georges Lepape, whose decorative drawings have appeared so frequently in Vogue, has turned his genius into other channels. For René Prou, he has designed a pair of chair-seats which, executed in Aubusson tapestry, were shown at the Salon d'Automne in Paris and are reproduced in the photograph just above. The patterns, each of which shows a primitive figure suggestive of the Bahamas against tropical foliage, are worked out in blue, brown, yellow, and green against a soft grey background. The cartoon for the tapestry is shown at the upper right, while the chairs of gilded metal showing the completed tapestry are included in a grouping, by René Prou, about a bibelot-cabinet entirely covered with shagreen, with a blue mirrored base. These patterns, which could be adapted to fine needle-point, are an interesting application of modern design to old craftsmanship.

• At the Julien Levy Gallery, the young Cuban-Parisian, Emilio Terry, has shown an incredible number of drawings, plans, and *maquettes* of architectural projects. The Grottoes, Stairways, and Bridges are entirely fantastic, employing tasselled draperies, huge shells, and bizarre rockeries. Applied to stage-settings, as in the single model for an unnamed opera, this Sitwellian *baroquerie* is perfectly placed. If we may make a not too wounding suggestion to the Metropolitan Opera, Monsieur Terry should be commissioned at once to replace the unfortunate settings for "Der Rosenkavalier." The plans for houses are, for the most part, as entirely logical as their façades are severe. There is no reason why a room may not have curved walls—the complaint that they would be difficult to furnish is without any sensible foundation: these very curves could easily be the reason for a new school of furniture design.

BEFORE SOUP AND AFTER NUTS

(CONTINUED FROM PAGE 82)

tray, and you have a good guide to follow in the photograph on page 56.

One thing that is a boon and a blessing to a lady-living-alone is the bottled cocktail, although it ought not to be pigeonholed in that way, either, because it is worthy of a place of its own, as a good drink of its kind.

We have gone into the matter of prepared cocktails pretty thoroughly, and this is what we found out. We are speaking here of Martinis and Manhattans. To begin with, the people who make the cocktails make the gin that goes into the Martinis. It is triple-distilled gin and very good. Then, they bought some of the best vintages of a famous vermouth—alcoholic, of course. In fact, getting the vermouth over from Italy has held them up—maybe the cocktails haven't even reached your shop as yet.

There are further virtues hidden in these prepared cocktails. You know how ice weakens a Martini? Well, with the bottled cocktails, you just put the bottle next to the ice-compartment in the refrigerator, and, when you serve it, your ice won't melt in the chilled liquid. Many smart hosts have been doing such bottling for themselves, in advance of large parties, from this very point of technique. Now it has all been done for them.

To my 1,767,000 Customers:

During the coming year, instead of letting my advertising department talk to you, I am going to talk to you myself, and I will tell you why . . . I receive so many thousands of letters that I want to lose no opportunity of getting closer to you, so that even our advertising shall have that intimate note of sincerity which has for over twenty-five years been responsible for the success of Harriet Hubbard Ayer.

Nobody could read your letters and not be touched by their earnestness and warmth, and I should be happy to think that as much could be said of mine. But at least I shall endeavor to shed new light on your complexion problems. For example, it will probably surprise you to learn that your letters, usually so generous in praise of these preparations, often reveal that you are not always getting out of them the wonderful results that are possible! By using only one or two of the preparations you are missing the benefits of a closely related family of formulas. I find that there are many women now using Luxuria who do not use Beautifying Face Cream, Skin & Tissue Cream or Eau de Beaute Skin Tonic. This, of course, is really an extraordinary tribute, for it means that Luxuria is such a remarkable preparation in itself that the others seem unnecessary! But, on the contrary, should it not rather recommend them? What I want to make clear to you is, that the virtue of any Harriet Hubbard Ayer preparation is multiplied when used in conjunction with the others.

You know that for years we have urged you to "be your own beauty specialist", but this is possible only if you use the four related formulas, which, according to our own scientific research and experience, constitute a complete beauty treatment. In this connection, I am going to list at the end of this letter a few simple charts which I think will be helpful in showing you exactly what combinations to use for different types of skin. Study them carefully, and please remember that these preparations, as pure and precise as a doctor's prescription, and famous for a quarter of a century in both America and Europe, cost much more to make than many cosmetics that cost much more to buy.

In this and other magazines during the year I shall try to give the most useful information possible from an analysis of my correspondence, but if at any time you have a problem about which you would like to write me personally, please give me an opportunity to help you.

Yours most sincerely

Harriet Hubbard Ayer

President

NORMAL SKIN

Night
Luxuria
Skin & Tissue Cream
Beautifying Face Cream

Morning
Luxuria
Eau de Beaute Skin Tonic
Beautifying Face Cream

DRY SKIN

Night
Luxuria
Skin & Tissue Cream

Morning
Luxuria
Eau de Beaute Skin Tonic
Beautifying Face Cream

OILY SKIN

Night
Luxuria
Complexion Brush and Cream Cleansing Soap
Beautifying Face Cream

Morning
Liquefying Cream
"Special" Astringent

HARRIET HUBBARD AYER, INC., 323 EAST THIRTY-FOURTH STREET · NEW YORK

Beauty Preparations *Montreal · Paris · London*



My new Make-Up Box

WILL DOUBLE YOUR LOVELINESS

Everyone tells me it's enchanting! And—so smart! The four perfect finishing touches that you *must* have, all are tucked into my new Mist of Dawn Make-Up Box, fascinatingly lovely in turquoise blue satin and silver.

In the lower tier is my delicate, flattering Mist of Dawn Face Powder—and a velvety puff. Lift the top cover and you find my subtle, fine-textured Dry Rouge, exquisite Cream Rouge for cheeks and lips, and mysterious Eye Shadow.

I've composed six entirely different color symphonies from which to choose. And the tones in each one are so beautifully harmonized that the result of yours—on you—is breath-taking!

I know that my Mist of Dawn Make-Up Box will double your brilliance and allure. Ask for it in your favorite store. $3.00.

Other Effective Preparations to Make You More Alluring

STRAWBERRY CREAM MASK: Magically rejuvenates your skin in 20 minutes. $5.
FACIAL OIL: An herb and flower oil that keeps your skin satin-smooth. $1.50.
MAKE-UP LOTION: An exquisite powder base. $1.50.
COSMETIQUE: Accentuates color, length and curl of your lashes. $1.50.
POUDRE DES PERLES: A superlatively silky powder luxuriously perfumed. $3.

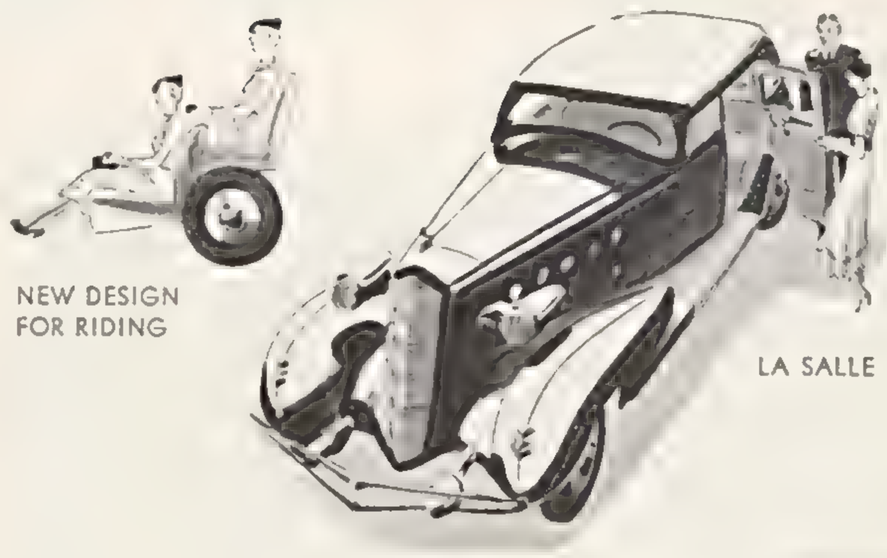
The better stores have all my preparations—and my treatment booklets for home care—or you may write to me direct at my Salon, 655 Fifth Avenue, New York.

Kathleen Mary Quinlan

Copyright, 1933, by Kathleen Mary Quinlan, Inc.

STREAM-LINE

(CONTINUED FROM PAGE 53)



NEW DESIGN FOR RIDING

LA SALLE

new De Soto—also gone completely stream-line. A very smart material that makes me think of old-fashioned Brussels carpet has been used. It is both chic and practical, for it will wear like iron. As far as the automobile is concerned, the end of the plush decade is here.

If you are an expert in luxury, you know about the Duesenberg, "the most expensive car in the world." In Europe, people say, "Oh, yes, she has a Duesenberg," which implies that her jewels are set by Cartier, her address is Park Avenue, and she goes down to the sea in yachts.

Among the most luxurious cars, the stream-line is tempered with conservatism—but it is there all the same. The luxurious Cadillac Town Car has the rounded curves sponsored by Mae West. The Packard has a long line that tapers off to nothing in the rear. And Pierce-Arrow has the attenuated movement, often aided by paint striping to accentuate the effect. In every case, headlights, parking-lights, and tail-lights are shaped like goldfish, and one feels that these new automobiles are inspired by the fish under the sea and the birds in the air, and go hand in hand with our dreams of conquest.

J. McM.



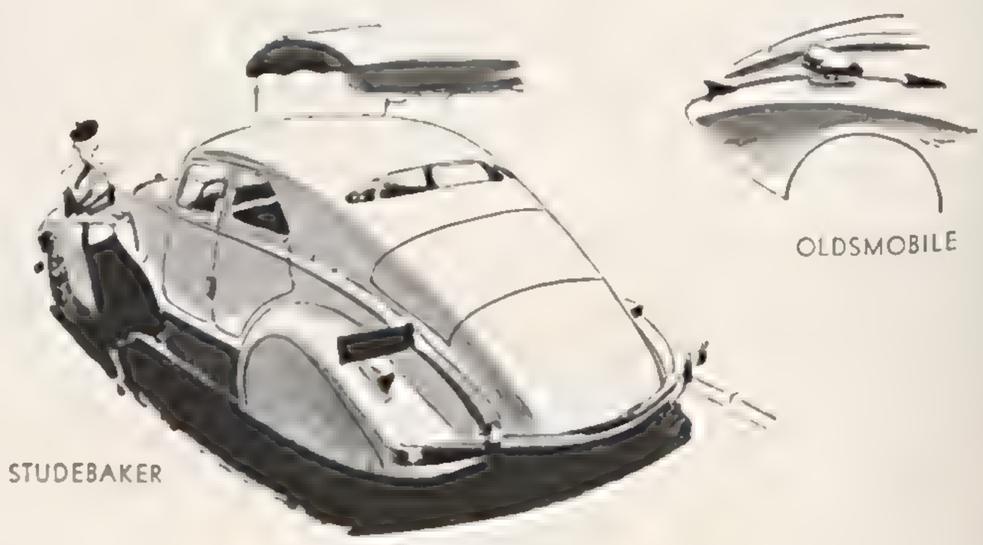
BUICK



HUPMOBILE

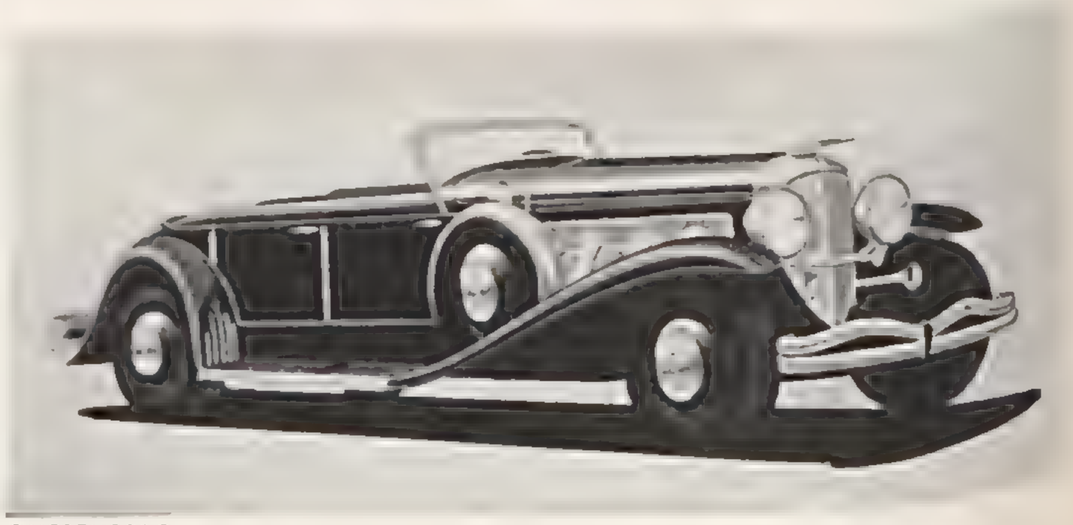


BUICK



STUDEBAKER

OLDSMOBILE



DUESENBERG



Visite de Napoléon à J. Moët, Maire d'Epernay, le 26 Juillet 1807

MOËT & CHANDON

ESTABLISHED 1743

IMPERIAL CROWN *Champagne* WHITE SEAL



MOET & CHANDON • 1934

MOËT & CHANDON—for two centuries a symbol of joyous events. This noble champagne from the family vineyards of the ancient houses of Moët and Chandon is a wine of tradition. In 1682, Dom Perignon, a monk, in a cave where the champagne of Moët & Chandon is still carefully aged, discovered the secret which captures the bubbling gaiety of wood nymph and faun—of wit and sparkling eyes. Through generations its making has become a rite. The moon must be in a certain place in the sky when the wine is bottled. In lush years, when the grapes are too juicy and lacking the true flavor of Champagne soil, the wine is not labeled Moët & Chandon. What this name meant to Napoleon dreaming of conquest, to Courts of two hundred years, it means today—supreme champagne. To serve it honors a guest—welcomes the first-born—pledges happiness to the bride—gives to a ship the soul that sailors know. Vintages of the better years may now be cradled in your cellar. May we advise you?



LABOURDETTE & CO., INC.
SOLE DISTRIBUTORS

350 FIFTH AVENUE, NEW YORK
IN THE UNITED STATES

If you want



LOVE

NO OTHER feature of your face can be schooled so artfully as your lips. With TUSSY Lipstick, you can make a too-generous mouth look small and piquant, and you can also curve your upper lip into an alluring Cupid's bow.

This famous French-style lipstick, long popular in Paris, will make you look

provocative, *not plaintive*

luscious, *not languid*

gorgeous, *not grave*

TUSSY Lipstick is made in these five vital shades: Flame, Tea Rose, Apricot, Rose Coral and Raspberry. They are made on a rich cream base that keeps your lips attractive and moist.

Eat, drink, smoke—even kiss when you please—TUSSY'S beautiful color lasts and lasts!

SOLD BY ALL LEADING STORES

Indelible or Non-Indelible **$1.00**

Tussy COSMETIQUES

LIPSTICK · NAIL POLISH
ROUGE · FACE CREAMS



MADE BY LESQUENDIEU · INC

BEAUTY GOSSIP

(CONTINUED FROM PAGE 84)

to them, they like them, and miss them when they're gone. Just creatures of habit!

• If you note some particularly arresting complexion transformations around town, don't be too sure that the ladies have only been eating carrots. We just learned that a cream, known as Cover-Mark, originally intended to conceal serious blemishes and scars, has been seized upon by alert ladies and used as make-up. You have to work it into your face and use a brush, as well as time. One of the most amusing answers we got to our question, "What do you do to your face?" was from Mrs. Malcolm Meacham—"Scrub it with soap and a scrub-brush. My doctor told me to!"

• To return to hair for a minute. We asked Miss Jessica, of Bendel, about its upturn. She said it started when hats again sat at an angle on one side of the head. You couldn't have a large expanse of head and hair under a nose-diving hat, so the hair started to be cut shorter, and the brushed-up effect followed. Hair that goes back smooth and unwaved from the hair-line on the top looks smartest under off-the-face hats, and a centre part is perfect for them. It was funny about off-the-face hats. They had the first Maria Guy one at Bendel's for a month, but nobody thought much of it till a few women like Mrs. Alan Corey and Mrs. William Averell Harriman started wearing them. Then everybody wore them. Miss Jessica says they are perfect for Mrs. Harrison Williams, showing her beautiful, prematurely grey hair.

• As for the South, only those to whom tan is definitely becoming are really tanning. Even then, no one is letting her skin get burned in the process, as in the bad old days when we lay and crisped in the sun. A deep creamy ivory is the desideratum in shades. Those huge sun-hats and goggles and long-sleeved pyjamas (pyjamas persist, despite all the to-do about beach dresses) are worn on all smart beaches, and beach umbrellas dot the sand. Moreover, women are taking the time to put a good cream or lotion on to protect their skins. Elizabeth Arden's Miami Beach shop reports an inundation of Cubans there, with fine-textured skin of natural brown pallor, which they wouldn't let a ray of sun touch unless they were protected with her Sunpruf Cream.

VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 59)

flamboyant and hysterical feet of film announcing new movies), the two directors snapped so casually on page 58 would be called "Titans." Ernst Lubitsch is, as every one knows, responsible for the wittiest, gayest, most sophisticated films that come out of Hollywood. "Trouble in Paradise" is particularly to his credit, and "One Hour with You" and "The Smiling Lieutenant" (both with Chevalier). He has now started directing "The Merry Widow" for M-G-M, also with the titillating Frenchman as its star.

Richard Boleslavsky was well known in the legitimate theatre as a director and as the head of the Laboratory Theatre, an experimental school of drama which used to inhabit an old brewery before it collapsed entirely. Then he went to Hollywood, wrote a best-seller of his war experiences—*The Way of a Lancer*—, and directed, among other pictures, "Rasputin and the Empress." His present job is the direction of "Men in White," also for M-G-M. Both he and Lubitsch represent the cultural minority of the movie world. Both have a profound background of European knowledge and craft, a sense of history, and a sense of aesthetics.

Fred Ashton, shown on page 58, is the young British choreographer who has been coercing a large Negro cast into the erratic dance-patterns of Gertrude Stein's new opera, whose world première took place in Hartford on February 8—too late for a review in this issue. We can therefore tell you nothing about it. We are alone with our fears.

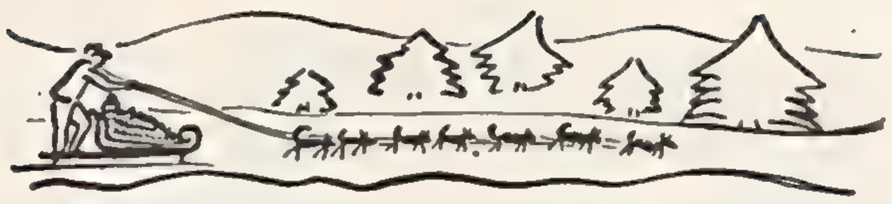
Ernest Fiene, whose city-scape is reproduced on page 58, is one of the most satisfying of American painters. The Downtown Gallery usually exhibits his canvases—intelligent, vivid, unpretentious compositions of city life and country life; and several of the best American museums own them.

George Biddle and Alexander Brook are two more lights in American art. Their self-portraits speak, not only of their features but of their painting, which you can see to be vital, sober, and certainly not without power. Biddle inclines more to the decorative aspect: he is perhaps best known for his charming drawings and water-colours of South Sea and West Indian life. Brook is the "pure" artist (awful term, used as a distinction from "decorative" or "illustrative"), interested more in "how" than "what." The *act* of painting absorbs him utterly, the subject being incidental—even when that subject happens to be himself. An exhibition of his work was just given at the Downtown Galleries.

Directly below the rehearsal snaps of "By Your Leave," on page 59, is a photograph of Elizabeth Young, a young woman of society who has made a definite imprint on the screen with her acting as Garbo's lady-in-waiting in "Queen Christina." She is the daughter of Children's-Court Justice William Young, a Junior-Leaguer and a Social-Registerite; tall, slender, dark, and very different from the pie-faced and platinum-haired undulators of Beverly Hills.

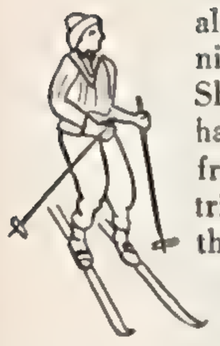
The tender, but very balanced fantasy on page 59, called "Grotto," is one of Emilio Terry's less worldly manifestations. His exhibition at the Julien Levy Gallery was divided between very workable, very delicate, and lovely designs for actual houses and these imaginative scenes and grottoes, where crystalline water spouts through faerie mouths, and queer rocks arch themselves in arabesques.

MARYA MANNES

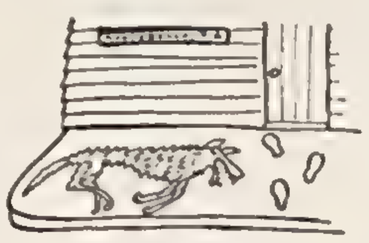


COMFORT IN CANADA

(CONTINUED FROM PAGE 33)



alternated with a mannish checked flannel shirt. She stayed fairly whole, having sense to lean on friendly arms while she tried out for the first time the treachery of skis. Mrs. Shevlin Smith, all in emerald-green fittings on a navy-blue suit, was bolder. She went down steep slopes and hit her head at the bottom of one of them. She came in afterwards with a bump the size of a hen's egg, but she seemed delighted with it. That's the way skiers are. Mr. Jay O'Brien couldn't find the right skis for himself, so he adopted my line of thought and took advantage of the beds and the fireplaces, looking very decorative and rugged. His charming wife, in purple fittings on a black suit, took to the air with her two strapping Heminway sons who, they tell me, skied like angels. William Paley took to the snow, snapping as he went. Richard Hall went out on skis and came back on foot, but seemed very cheerful about it. As for William Gaston, he looked like a painting called "Frontier Woodsman"—excessively virile. Fortunately, his skiing lived up to his looks. I watched him from a window swooping along the snow very professionally.



There was another group from New York consisting of "Steve" and "Buff" Brody, the Messmore Kendalls, Mrs. W. Earl Dodge, Mr. Ernest Truex, and the Richard L. Davissons; but they didn't seem to want to go out very much. Except Mrs. Dodge, whom I did see boarding a dog-sled. Their table was the merriest in the dining-room, possibly because they saved their energies for social intercourse. The other frost-bitten masochists were rather silent at meals, with a far-away look on their faces. Now and then, they shifted delicately from one bruised haunch to another.

Of the Canadians, there were several distinguished examples. Mr. Napier Moore, the very witty editor



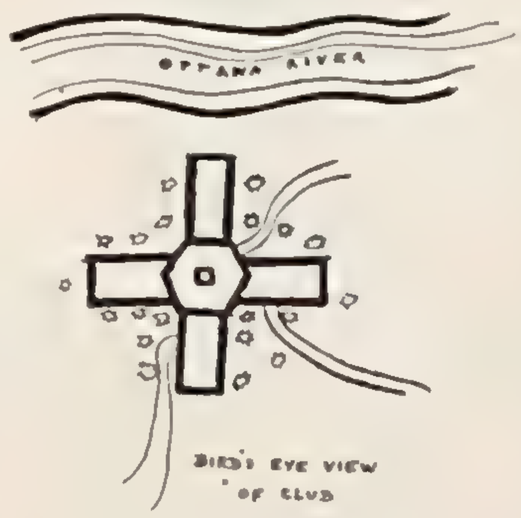
of *MacLean's* (Canada's leading fiction magazine), Captain Frank Badgly, the director of the Canadian Government Motion-Picture Bureau, Mr. and Mrs. John A. Hinckley (Mrs. Hinckley is a daughter of T. Douglas Robinson), and a number of other Montreal and Ottawa luminaries.

There was a Marquis from Montreal, with a black spade beard and a monocle. He was seen prancing about in the snow in plus-fours and spats, throwing snowballs at the Marchioness.

One of the chief animate attractions of the Seigniory Club is its Secretary, Captain d'Egville—a most charming grey-haired gentleman with a tongue as wittily incisive as his face. He knew everybody, and everybody knew him. His talents, moreover, range from concertina-playing and after-dinner speaking to expert caricature, much of which now appears in the Club's organ, *The Seigneur*.

As for the technical aspect of the skiing, I gathered—by putting two's together—that there were practice slopes not far away and the Laurentian hills (with a terrifying ski-jump) further away. The Montebello country is less for Olympic Champions (excepting jumpers) than for tenderfeet, although there are difficult hills for them that wants difficulty. As a matter of fact, even the so-called practice slopes proved to be the Waterloo of most of my hardy friends. They practiced falling; and practice certainly made perfect.

Even they admitted it was pretty good to come back at twilight to the comforts of science. Secretly they envied my days and loathed me for being intact.



The general opulence of the Seigniory Club might imply very high rates. It did, but it does no longer. The prices have come down considerably; and, what with special week-end and holiday rates on the railways, a trip to Montebello ought not to break you. The only breaking done is of a physical nature and purely voluntary. And the only hitch—a minor one—is in knowing a member of the Club or one of its board as an introductory measure.

The snow conditions are at their best now, and good skiing lasts until well into March, so don't read this with a cool, theoretical eye. *Aux armes!*

Ah, those fireplaces! Those beds! That lovely, lovely bath!

I do love Winter Sports. M. M.



Gay, Enchanting Spring Fashions!

The breezy Ides of March are reflected in the Spring "windblown" silhouette—wherein all attention is centered to the front of the frock!

The "bras" is all important—and what could be more perfect than A'lure*—the lastex brassiere that fits like "a second skin"!

It softly molds and uplifts the bust for this season's fashions—it never binds nor slips out of place—and the shoulder straps won't drag. Firm yet soft, yielding as the body moves—that's

A'lure* Brassiere

"A SECOND SKIN"

Priced from one to five dollars
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EVERY STOCKING NEED FROM A TO T

"A"—for Accordion Foot*

Active well-groomed walking feet require perfect fitting hose. Wear your correct size in S. V. M.'s Accordion Foot stockings with the patented flexible feature that stretches to fit your individual needs.

No more cramped toes—no more wrinkled hose!



Twice the stretch of ordinary stocking tops!



"K"—for Komfy-Tops*

If you've been wearing hose with hems that bind uncomfortably when you bend—or start a "run" when you fasten your garters—if you can't get your hose long enough—wear S. V. M.'s Komfy-Tops.



"T"—for Tandem Heel*

Just Eve's come-hither ruse! S. V. M.'s Tandem Heel is 1934's smartest fashion footnote—the perfect hosiery complement to the newest streamline shoes. Be sure to see it today in your favorite quality store—it's simply a "walkout."

Redouble your ankle chic!

S. V. M.'s exclusive hosiery colours are completely right with the new Spring clothes.

* TRADE MARK REG.

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DESIGNS FOR PRACTICAL DRESSMAKING



Suit No. 6528—A long scarf knots over the collarless jacket of this smart costume of Forstmann's Forstone suiting. The skirt is made with centre pleats. Designed for sizes 32 to 42

Frock No. 6532—The clever seaming of this "Easy-to-Make" frock is accented by the material—Chanel's cashmere corduroy. Note the neck-line. Designed for sizes 14 to 20; 32 to 38

Evening Frock No. 6525—This velvet sheath frock buttons in a new way in back, below a low décolletage. It has an extra cape-scarf and a train that is optional. Designed for sizes 34 to 46

Frock No. 6533—This attractive one-piece frock has a choice of smart neck-lines, and a little cape turns it into an ensemble that you can wear in the spring. Designed for sizes 32 to 42

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on costume and fashion; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Miss P. G.: I want to be married early in the morning, informally in church, and then have a wedding breakfast afterwards. What would be proper for me to wear? What should the groom wear? The bridesmaid and best man? Can you suggest a wedding breakfast menu?

Ans.: Either noon or four o'clock would be more appropriate hours for a wedding than early morning. After a noon wedding, one serves a breakfast which is really luncheon, and after an afternoon wedding, a sort of glorified tea is served. The following are suggested menus for the breakfast:

I.
Clam Broth
Braised Sweetbreads and Mushrooms
Celery and Lettuce Salad
Individual Ices Small Cakes
Black Coffee

II.
Green Turtle Soup
Chicken Croquettes New Pease
Virginia Ham Aspic Salad
Ice-Cream Cakes
Black Coffee

For an afternoon reception, we suggest that you serve tea and coffee at either end of the table, and, around about the table, dishes of assorted sandwiches, small cakes, and bonbons should be placed. If you do not wish to wear the conventional white gown and veil, you might select an afternoon frock of sheer crêpe in some pale colour. The maid of honour could also wear an afternoon frock. The correct attire for the men in the wedding party would be morning coats with striped trousers; but, if you wear a bridal veil and white gown, they should wear cutaway coats and striped trousers.

Mrs. R. C. H.: Will you please tell me when a married woman must write her given name, and when she may sign Mrs. So-and-So?

Ans.: No matter how entirely a stranger one may be to the person addressed, one never signs one's name with a prefix or title. For instance, "Mrs. John Smith" when writing to "Brown Brothers," signs her name "Mary Smith," and, for identification purposes, she adds below in parenthesis (Mrs. John E. Smith). When writing to an individual, she uses her signature as "Mary Smith." If she is signing a hotel register, she writes her name "Mrs. John Smith," but, in this case, she is not addressing any one. And in concluding may we add that a woman, even after she is widowed, continues to use her husband's name? For that reason, she is always known as Mrs. John Smith and not as Mrs. Mary Smith.

Mrs. C. A. P.: To a dinner to which invitations have been by telephone, and at which service is to be buffet fashion, may a lady wear an afternoon or sports dress, or should she wear an informal dinner-dress? Should a man wear a dinner-coat?

Ans.: Although the custom of sending invitations over the telephone, even to quite formal affairs, is now quite general, an invitation so delivered does not imply that formal attire is unnecessary. And to any dinner, even one at which the service is to be buffet fashion, one would not wear a sports dress, unless the hostess specifies "do not dress." However, there may be buffet suppers following some sports event when there would not be time to change and sports clothes would be correct. In the same way, a man should wear a dinner-coat in the evening to a buffet dinner, unless his hostess has told him not to dress.

Mr. A. L. K.: As I am going to be married this winter, I would like some rather belated information on engagement and wedding-rings. What kind are most worn and considered in best taste?

Ans.: Generally speaking, the popular engagement ring is still the square-cut diamond, simply set in platinum, with, perhaps, some baguette diamonds in the setting. Round-cut diamonds are perhaps second in favour, and certainly in perfect taste. As for wedding-rings, they must match the engagement ring and are usually narrow bands of platinum engraved in clematis or orange-blossom design; or single bands of baguette diamonds or sapphires. With the return of the 1900 fashions in clothes, however, there is a definite recrudescence of golden wedding-rings. One leading jeweller, besides featuring the plain gold band, has designed some gold lovers' knots in combination of green-gold and natural gold. As with so many things, this is largely a matter of personal choice and taste.

Miss V. L.: I am going to Tientsin, China, to live for two years, and I would like to know whether I can purchase reasonably priced clothes there. Are Elizabeth Arden and Helena Rubinstein products sold in Chinese cities, and, if so, are the prices greatly increased? What type of clothes should be worn there—both at home and in the office?

Ans.: In Tientsin, one needs very warm clothes for the winter. To wear to the office, we suggest a warm suit and one or two wool dresses to be worn under a fur coat or a heavy, fur-trimmed cloth coat. In summer, light-weight wool dresses, hats that afford some protection to the eyes, and a light-weight coat are essential, in addition to several dark silk dresses and two or three (Continued on page 94)

just 7 drops



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MUSCLE OIL
SKIN TONER
ASTRINGENT
POWDER BASE



It's a joy to touch your hand to your face—Velo-derma gives skin such a dewy loveliness!

It's a relatively small bottle—this bottle of Velo-derma, because it contains a formula too precious to be offered in large quantities. Being precious—Velo-derma *does* precious things to your skin, wherever you apply it. Besides, Velo-derma enables you to discard as many as *five* jars and bottles, for it helps to *nourish* the skin; *quicken* tissue repair; and provide a *substitute* lubrication for natural gland secretions. It brings the complexion a dewy, May-morning-kind of freshness that *lasts* from 12 to 18 hours—dependent on your type of skin. It tones and supples wrinkled or aging complexions, leaving a lovely, velvety surface for the application of your powder and rouge. Ask for Velo-derma at any of the better shops. Address: Velo-derma, 11 University Place, New York City.



Use 1 drop from throat to *left* ear. 2—a drop from throat to *right* ear. 3—a drop from chin to *left* cheek. 4—a drop from chin to *right* cheek. Fifth, do the skin around the *left* eye. 6—drop for skin about *right* eye. 7—drop for forehead, down nose!

Velo-derma 770



Velo-derma's bottle is made so that you can shake it out, a drop at a time. You need only 7 drops to cover your face and neck.



MissSimplicity*

Cotton Queen of the Mardi Gras

Women seeking charm need no longer be envious of the cool, slender poise of Southern women. The answer is in the picture above . . . sketched from life at Holmes'. The crisp cool voile MisSimplicity (which may be had in either peach or white) is one of Gossard's fine new cottons that *improve* in texture with each washing. Although delightfully sheer, like other MisSimplicity garments, it molds the figure to perfection . . . because, the elastic back straps pull diagonally to uplift the bust and flatten the diaphragm and abdomen, and firm elastic slims the hips.

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ANSWERS TO CORRESPONDENTS

(CONTINUED FROM PAGE 93)

lighter ones for warmer days. You will probably need a dinner-frock and simple evening dresses.

Tientsin is not much of a shopping centre. Peking is only two or three hours away, and there you will find several large department stores and a variety of specialty shops. However, even though you find it possible to motor to Peking for shopping, you will be wise in taking a supply of gloves, shoes, hosiery, and toilet articles. Elizabeth Arden and Helena Rubinstein preparations are available in China, and you will pay approximately the same there as here.

Miss M. R.: Will you please tell me if the salad fork is considered a "left-hand implement" and placed on the left of the plate when salad is served as a course alone without cheese or game—or is that ever considered correct? And if the salad is served with game, how is this done?

Ans.: The salad fork is always considered a left-hand implement and is placed at the left of the dinner-plate. Salad is usually a course alone; but if it is served with game, it is generally served on the same plate with the game. In some houses, the hostesses prefer to use separate plates, and, in this case, the crescent-shaped kind is generally chosen, although round plates are sometimes seen. The custom of having the extra plate is not general, however, and seems rather unnecessary when the course is considered as a whole.

Mrs. R. D. M.: In introducing a man to a woman whom you know well, what do you say to introduce them as easily and informally as possible? And, in signing your name, or in speaking over the telephone, how does one announce oneself?

Ans.: On introducing a man to a woman one knows very well, one says: "Betty, I want to introduce to you, Mr. Smith. Mr. Smith, Mrs. Johnson." The Christian name is always given to equals in telephoning. For instance, when calling a doctor, one might say to the office nurse, "Ask Dr. Brown if he can speak to Mrs. Johnson," but, to the doctor himself, one might say, "Dr. Brown, this is Betty Johnson calling." And, in calling some one whom one does not know very well, one would say to the servant, "Ask Mrs. Jones if she can speak to Mrs. Herbert Johnson," and, to Mrs. Jones, one would say, "This is Betty Johnson calling."

Mrs. M. K.: In introducing my brother's wife to my friends, shall I say, "May I present my sister-in-law?" or "May I present my sister?" "My sister" seems to me more gracious, but is it correct or good form?

With formal dress at the theatre, should one's gloves be kept on during the performance? Should one wear gloves at a formal dance?

Ans.: We think it would certainly be more gracious in introducing your brother's wife to speak of her as your sister, rather than as your sister-in-law.

Gloves in the evening are worn as the mode dictates, sometimes long, sometimes short, and sometimes not at all. One can only watch and imitate those who appear to be guided by knowledge of the fashion. At the theatre, they may be kept on or removed, as one wishes. The same rule applies at a formal dance. At dinner, however, gloves should be removed entirely while eating, and it is not correct to fold the hands in at the wrist.

Mrs. N. K.: Are place plates removed with the dish for the first course and replaced by the dish for the second course, or is the soup dish removed, and then the place plate replaced by the dish for the next course?

Ans.: In houses where there is limited service, the place plate is removed with the soup plate, and the hot plate for the next course is set down. However, when the service is not limited, it is customary to remove the soup plate first; then the place plate is removed when the plate for the next course is set down. The salad plate replaces the dinner-plate. Up to this point of the meal, there must always be a plate before each place. But, after the salad course is finished, the table is cleared of all plates, also the pepper and salt dishes, and then the table is crumbed. After this, the dessert-plate with a small fork and dessert-spoon is set down before each guest. When the dessert is finished, the finger-bowl on a glass dish with a fruit-knife and fork is set down on the removal of the dessert plate.

Mrs. V. B.: I have recently married and moved to a small town to live, and have received a number of calls from the people welcoming me. Is it necessary for me to return these calls?

Ans.: It is not only correct to return the call of every one who has called on you, but, in view of the fact that you are a bride and a newcomer to the small town, it is essential for your own sake, as well as your husband's that you leave cards at the house of each of your visitors. This should be done within a few weeks after their calls.

Miss A. H.: Will you please write an informal note that I could use as a form to invite out-of-town friends of mine and my fiancé's to our small church wedding?

Ans.: When informal notes of invitation are written by a bride, she should make a point of mentioning her mother's name—as wedding invitations are usually sent out in the name of the parents. If there is no mother, the bride should mention the name of the close relative with whom she may live or who is to sponsor the wedding.

The following is a form for a note:

My dear Mrs. Hones:

I am to be married at Saint Mary's Chapel on Monday, the twenty-fourth, at half-past twelve. Mother asks me to say how much she hopes both you and Jane will be there and will come afterward to the small breakfast we are having for our families and a few friends.

Yours very sincerely,
Ruth Johnson

In place of the mother's name, "my father," or "my aunt," or "my sister," might appear.



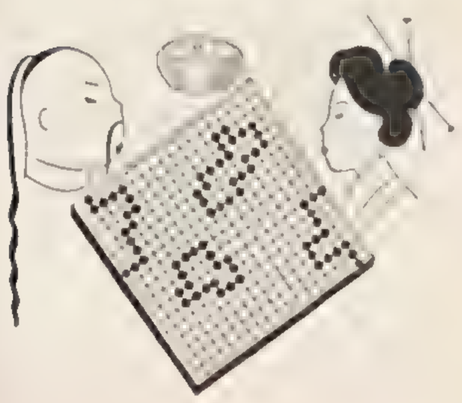
SHOP-HOUND TIPS

(CONTINUED FROM PAGE 68)

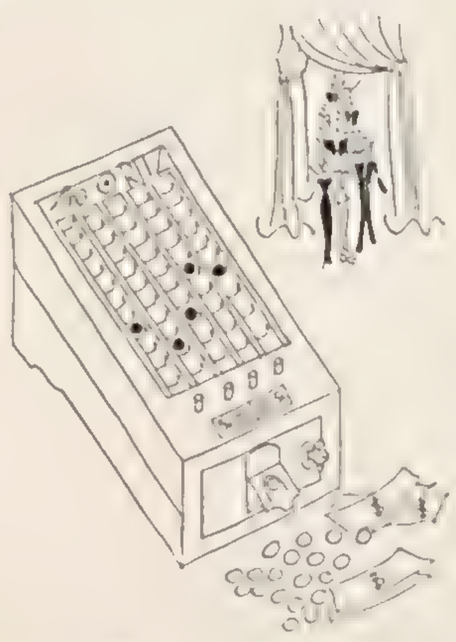
better at this game than you are. This costs about $1 and you will find it at Altman's.

• When I say "Go-Ban," I don't mean a corruption of "I faw down and go boom." Far from it. It is the board on which you play Go—elegance in games incarnated (you graduate from chess to this) that began in Confucius' time and then was swiped by the enterprising Japanese to become their national game. Legend says that two of the Samurai played one game till they toddled to the grave, but don't let that frighten you, for we inexperts can enjoy ourselves thoroughly and polish one off in an hour. The Swans of Joseph's Party Bureau are just launching this in America and will sell you a set and send it to your home with a Japanese to teach you. It bears investigation, and, while you're at it, talk to them about arranging a party for you! They do it superbly. Go-Ban sets (you can see one below) cost from about $15 to $25.

• All the world loves a slot-machine. From the first time I encountered one in a definitely low dive, I've hoped to meet one where I could go bang and still be received by the people who are supposed to count. Well, as usual, Abercrombie and Fitch came to the rescue with the Ritz Poker game, that eats up and pays up as the gods dictate. Deposit your nickels, and, instead of pulling down one handle, you release five balls to draw a poker hand—and win or lose according to the time-honoured tradition. This is what I call A-one entertainment for those of us who are gamblers at heart and have friends with the same amiable weakness. The game—shown at the right—costs about $20, but you can win the cost back and have a lot of fun in the bargain.



• What could be more fun than to stand and take pot-shots at a kite like a scarlet bird—as the lady above is doing? You cast him into the air and reel him out to zoom far and wide to prove that your aim isn't what you thought it was. In a small space, don't let the reel out so far and use a sling-shot or darts. This is called Sky-Fishing. Abercrombie and Fitch has it for about $3.50.



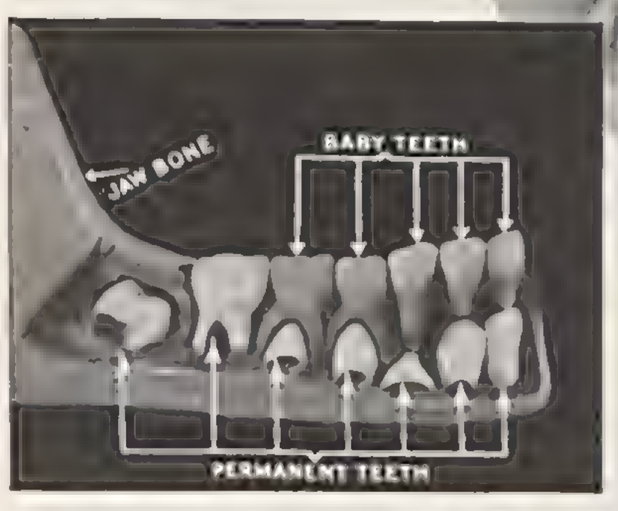
• *"Ça va, Nicky, ça marche, oui."* You heard this on all sides as the last mannequin bowed herself out of the salon of Nicole de Paris (Fifty-Fifth Street, east of Fifth Avenue). The spring showing of hats here was a triumph. Gay, colourful, Parisian, and altogether delightful. Madame Nicole is so full of *joie de vivre*—everything she touches lives, sings. To her, Agnès' new hat with the little varicoloured brushes is "New Broom," Talbot's Breton hat is "Sailor, Beware!", a hat with bright coloured ribbons is "Picadero." Go to Madame Nicole if you want a handful of straw and a knot of ribbon translated into a heady cocktail. Her prices start at about $25.

• In the days of old Salem, Rhoda (Madison at Fifty-Sixth Street) would have been burned as a witch. She is more of a sorceress than a dressmaker. She knows all there is to know about personality; quietly, she takes you in hand. Staying in town? Then you want a simple little frock to wear under your mink coat. Going to Bermuda? Nassau? Oh, that is different. So many people are going this year. You must have something special—something distinguished. For about $65, she makes you intensely pleased with yourself. (Continued on page 97)

How Teeth Begin to Form 6 months Before Birth

Why we have two sets of teeth; what to do to make them strong and keep them healthy; why some children eat chalk or mud; how to protect teeth from decay after they come through the gums.





A drawing of a child's jaw showing how the permanent teeth form beneath the baby teeth and gradually push the latter upward until they loosen and come out easily.

Milk is one of the finest foods known for building hard teeth because it is rich in calcium.



The roots of baby or first teeth are gradually dissolved and absorbed by the body, probably to be used again in building the permanent teeth. Roots of second teeth are not absorbed.

THE celebrated first tooth that causes mother such excitement and gives father such pride is really a 14-month-old tooth when it breaks through the gums. For we now find that teeth begin to form months before birth and continue to form long afterwards. Thus scientific men now believe it possible to actually "build" strong teeth by having the baby as well as the adult eat the proper food.

The harder and thicker the enamel of the teeth, the more resistant they are to decay. Therefore nutritionists tell expectant mothers to eat plentifully of foods containing lime and phosphorus and certain vitamins so that the baby will have good teeth. They advise mothers to feed children tooth-building foods in large quantities. Milk, oranges, cod-liver oil, are some of these tooth-building foods.

Dental science explains that decay is caused by particles of food that lodge on teeth and under the edges of the gums. This food is spoiled by certain bacteria. As it decays, acids are formed which destroy tooth surfaces. After eating through the tooth's hard enamel covering, these acids proceed to decay the inner part of the tooth until finally the nerve is reached and the entire tooth affected.

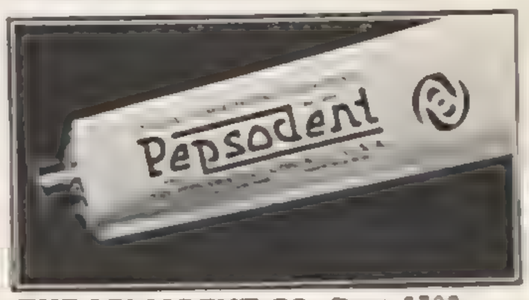
The scientific method of preventing decay after teeth have once come through the gums is to remove from teeth the film, or *bacterial plaque*. Film is that slippery, sticky substance that forms on teeth. You can feel it with your tongue. Film is a friend of the germs that cause decay-producing acids. It glues germs to the teeth, provides them with a warm shelter ...even supplies germs with food on which to live and multiply.

Thus removing film from teeth means removing the cause of decay. Important progress in removing film was made recently in the laboratories of The Pepsodent Company when a new and revolutionary cleansing material was developed.

The cleansing and polishing material is the part of any tooth paste that does the work. Here is the difference between the best tooth paste and inferior brands. Most cleansing materials are so hard and abrasive that they scratch the tooth enamel.

The new Pepsodent cleansing material is twice as soft as the material commonly used in tooth pastes. Because of its supreme softness it sets a new standard of safety in tooth pastes. In addition, Pepsodent is unsurpassed in cleansing power. That is why Pepsodent is known in 67 countries as the special "film-removing tooth paste."

FREE—10-Day Tube



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Address_____

City_____

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(Only one tube to a family)



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•

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SOCIETY

BIRTHS

NEW YORK

Bruce—On November 11, to Mr. and Mrs. David K. E. Bruce (Ailsa Mellon), a daughter.

Cottman—On November 16, to Mr. and Mrs. Llewellyn Powell Cottman (Mariana R. Wadleigh), a daughter, Susan Noland Powell Cottman.

Dickinson—On November 18, to Mr. and Mrs. Hunt Tilford Dickinson (Elizabeth W. Gilbert), of Locust Valley, Long Island, a son, Hunt Tilford Dickinson, junior.

Du Bois—On November 18, to Mr. and Mrs. Arthur Mason Du Bois (M. Louise Dixon), of Hewlett, Long Island, a son.

MacKay—On November 22, to Mr. and Mrs. John J. MacKay (Isabel Dorman), of Corning, New York, a daughter, Alison Wait MacKay.

McCance—On November 16, to Mr. and Mrs. Thomas C. McCance (Elizabeth Day Ferguson), a son.

Mosle—On November 19, to Mr. and Mrs. William Boardman Mosle (Anne Breckenridge), a son.

Sharp—On December 20, to Mr. and Mrs. H. Cecil Sharp (Ruth Carroll), of New York City and Islip, Long Island, a daughter.

Solley—On December 9, to Dr. Frederick Westcott Solley and Mrs. Solley (Dorothy Van Houston Bates), a son, Frederick Bates Solley.

Thayer—On December 27, to Mr. and Mrs. Sigourney Thayer (Mary Van Rensselaer Cogswell), a daughter, Eugenie Sigourney Thayer.

AKRON

Allen—On November 4, to Mr. and Mrs. Clifford Allen (Beatrice York), a son.

Walker—On November 4, to Mr. and Mrs. Howard Walker (Ruth Doyle), a daughter.

CHARLESTON

Davis—On November 19, to Mr. and Mrs. Sidney Prescott Davis (Ann McClanahan), a daughter, Ann McClanahan Davis.

CHARLOTTE, NORTH CAROLINA

Dalton—On January 2, to Mr. and Mrs. Robert I. Dalton (Edith Gossett), a daughter, Sally Gossett Dalton.

Henderson—On January 1, to Mr. and Mrs. Willis I. Henderson (Alice Houston Marles) a son, Willis Irwin Henderson, third.

CHICAGO

McLaughlin—On November 24, to Mr. and Mrs. Frederic McLaughlin, second (Katharine Hare), a son.

CINCINNATI

Greve—On December 2, to Mr. and Mrs. Theodore Greve (Anne Louise Waddell), a son, Charles Theodore Greve, second.

Rehbun—On November 30, to Mr. and Mrs. Daniel Rehbun (Margaret Andrews), twins, Daniel Rehbun, junior, and Janice Rehbun.

COLUMBIA, SOUTH CAROLINA

Baarcke—On December 5, to Mr. and Mrs. John Baarcke (Margaret Kennedy), a daughter, Julia Calvert Hunter Baarcke.

Cantey—On December 5, to Mr. and Mrs. John Manning Cantey, junior, (Dorothy Hagood), a son, John Manning Cantey, third.

ELMIRA

Hall—On November 22, to Mr. and Mrs. Asaph Bloomfield Hall (Sarah Elizabeth Lowman), a son, Asaph Hale Hall.

FALL RIVER

Staples—On November 1, to Mr. and Mrs. William Frank Staples (Marjorie Louise Wolfe), a daughter.

GREENSBORO, NORTH CAROLINA

Darst—On November 11, to Mr. and Mrs. Thomas C. Darst, junior, (Mary Berton High), a son, Thomas C. Darst, third.

Pfingst—On November 16, to Mr. and Mrs. F. Osborne Pfingst (Mary Clothier), a son, George Barthold Pfingst.

HOUSTON

Fauntleroy—On December 9, to Mr. and Mrs. Gaylord Fauntleroy (Bessie P. Dunn), a daughter, Catherine Gaylord Fauntleroy.

KANSAS CITY

Foster—On November 24, to Mr. and Mrs. Francis Foster (Vivian Pew), a daughter, Helen Boulit Foster.

LOS ANGELES

Duque—On November 25, to Mr. and Mrs. Ernest E. Duque (Louise Fleming), a daughter, Margaret Fleming Duque.

BIRTHS

LOS ANGELES

Up de Graff—On December 2, to Mr. and Mrs. Thaddeus Up de Graff (Dorothy Gray), a son, James Gray Up de Graff.

LYNCHBURG, VIRGINIA

Slaughter—On November 3, to Mr. and Mrs. Samuel Garland Slaughter (Rhoda Howard), a daughter, Rhoda Jane Slaughter.

NASHVILLE

Bransford—On November 5, to Mr. and Mrs. John Bransford (Helen Dickinson), a son, Dickinson Bransford.

PHILADELPHIA

Deaver—On November 14, to Dr. J. Montgomery Deaver and Mrs. Deaver (Priscilla S. Saller), of Wyncote, Pennsylvania, a daughter.

Galbraith—On November 23, to Mr. and Mrs. Kirkpatrick E. Galbraith (Elizabeth Fullerton Jones), of Wayne, Pennsylvania, a daughter.

Hacker—On December 11, to Mr. and Mrs. Arthur Hacker (Virginia Watson), of Pittsburgh, a daughter.

Houghton—On December 18, to Mr. and Mrs. Walter Edwards Houghton, junior, (Esther L. Rhoads), of Cambridge, Massachusetts, a daughter, Nancy Atchinson Houghton.

Howell—On November 20, to Mr. and Mrs. John L. Howell (Bertha P. Lipschuetz), of Germantown, Pennsylvania, a daughter.

Jarrett—On November 23, to Mr. and Mrs. Louis C. Jarrett (Emma S. Aiken), of Overbrook Hills, Pennsylvania, a son, Thomas Aiken Jarrett.

Large—On December 11, to Mr. and Mrs. James M. Large (Sarah Morris Ellison), of Bryn Mawr, Pennsylvania, a daughter.

Sherrerd—On December 27, to Mr. and Mrs. William D. Sherrerd, junior (Isabel J. Foulkrod), of Merion, Pennsylvania, a daughter.

Smith—On December 19, to Mr. and Mrs. Lawrence M. C. Smith (Eleanor Houston), of Washington, D. C., a son, Lewis Lawrence Gouverneur Smith.

Trimble—On November 25, to Mr. and Mrs. Francis C. Trimble (Margery H. Lee), of Mount Airy, Pennsylvania, a son, Benjamin Lee Trimble.

POUGHKEEPSIE

Bedell—On November 16, to Dr. Walter Reynolds Bedell and Mrs. Bedell (Dorothy Manley), a daughter, Pamela Reynolds Bedell.

Warner—On November 29, at West Point, New York, to Major Walter W. Warner and Mrs. Warner (Almira Livingston Troy), a daughter, Helen Livingston Warner.

RALEIGH, NORTH CAROLINA

Stedman—On November 11, to Mr. and Mrs. John Stedman (Victoria Eaile), a daughter, Victoria Eaile Stedman.

RICHMOND

Bowles—On November 21, to Mr. and Mrs. A. Russell Bowles, junior, (Martha-Mary Hoadly), a son, Audrey Russell Bowles, third.

SAINT LOUIS

Williams—On November 24, to Mr. and Mrs. David P. Williams, junior (Virginia Claiborne Crane), of Ossining, New York, a son, David P. Williams, third.

SAINT PETERSBURG

Sumner—On November 11, to Mr. and Mrs. Harvey Sumner (Katheryn Thompson), a daughter, Elizabeth Susan Sumner.

SPOKANE

Martin—OnNovember 23, to Mr. and Mrs. William Martin (Betty Reinhardt), a daughter, Ann Martin.

TAMPA

Carroway—On November 12, to Mr. and Mrs. Wilson Carroway (Polly Lively), a son, Wilson Carroway, junior.

TORONTO, ONTARIO

Lovering—On December 15, to Mr. and Mrs. William Langston Lovering (Hildred Clarke), a son.

Scott—On December 25, to Mr. and Mrs. Norman M. Scott (Marjorie Northey), a daughter.

Stollery—On December 17, to Mr. and Mrs. C. William Stollery (Helen McGaw), a daughter.

TULSA

Holleman—On January 13, to Mr. and Mrs. Wilbur Jennings Holleman (Maxine Maxey), a daughter, Judith Holleman.

Marqua—On January 7, to Mr. and Mrs. Harold Marqua (Clephane Wertzberger), a daughter, Clephane Ann Marqua.

WATERBURY

Wayland—On November 13, to Mr. and Mrs. Elton S. Wayland (Helen P. Clarkson), a daughter, Alice Provost Wayland.

(Continued on page 97)

STYLE O'MONTH
Presents
MISS FEBRUARY

THE FEATURE DRESS OF THE MONTH

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Now-you can serve real Onion Soup
AT HOME!



IT'S easy to serve French Style Onion Soup now! A twist of the opener—and *voila!* Onion Soup made with sliced onions *sauted* in butter, cooked in rich beef stock, seasoned with Parmesan cheese! Ask your grocer!

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HORMEL
ONION SOUP
French Style

SOCIETY

(CONTINUED FROM PAGE 96)

WEDDINGS

NEW YORK

Colgate-Camroux—On November 23, Mr. Robert Bangs Colgate and Miss Pamela Camroux, daughter of Mr. G. F. Camroux.

Collier-May—On November 23, in Saint James's Church, Mr. Barron Collier, junior, son of Mr. and Mrs. Barron Collier, and Miss Mary Barbara May, daughter of Mr. George Oliver May.

Debevoise-Robinson—On January 19, in the Community Church, East Williston, Long Island, Mr. George Douglass Debevoise, son of Mr. and Mrs. George Debevoise, of New York City, and Miss Laura Robinson, daughter of Mr. and Mrs. Thomas Linton Robinson, of East Williston.

Dinsmore-Bradley—On December 26, in the Church of the Transfiguration, Mr. William Brown Dinsmore, son of Mrs. William B. Dinsmore, and Miss Edith Totten Bradley, daughter of Mr. and Mrs. Allan B. A. Bradley.

Gardner-Cowles—On November 24, in Saint Thomas's Church, Mr. Ledyard Dickinson Gardner, son of Mr. Charles E. Gardner, and Miss Grace Fuller Cowles, daughter of Dr. Henry C. Cowles and Mrs. Cowles.

Glenn-Love—On January 19, in Saint Bartholomew's Church, New York City, Mr. Joseph Wooderson Glenn, junior, son of Mr. and Mrs. Joseph Wooderson Glenn, of Hempstead, Long Island, and Miss Mary Adams Love, daughter of Mrs. William Edmund Love, of New York City and Princeton, New Jersey.

Greeff-Burcher—On December 30, Mr. Charles Alfred Greeff, son of Mrs. Ernest F. Greeff, of New York City, and Miss Adele Montgomery Burcher, daughter of Mr. and Mrs. Reginald Hilliard Burcher, of Scarsdale, New York.

WEDDINGS

Lloyd-Boardman—On December 28, in the Riverdale Church, Riverdale-on-Hudson, New York, Mr. Francis Vernon Lloyd, junior, son of Mr. Francis Vernon Lloyd, of Santa Barbara, California, and of the Countess of Berkeley, of Gloucestershire, England, and Rome, Italy, and Miss Elisabeth Boardman, daughter of Mr. and Mrs. Francis Boardman, of "Quarry Top," Riverdale-on-Hudson.

McAlpin-Sands—On November 16, Mr. George Lodowick McAlpin, son of Mrs. George L. McAlpin, of New York City, and Miss Nancy Pierson Sands, daughter of Mrs. Jerome D. Gedney, of New York City, and of Mr. John W. Sands, of Pittsburgh, Pennsylvania.

Ottley-Graham—On November 29, in Saint Bartholomew's Church, New York City, Mr. Gilbert Ottley, son of Mrs. James H. Ottley, of New York City and Glen Cove, Long Island, and Miss Gladys Howland Graham, daughter of Mr. and Mrs. Edward Howland Graham, of Oyster Bay, Long Island.

Pease-Arthur—On November 25, in Saint Peter's Episcopal Church, Cheshire, Connecticut, Mr. James Oliver Pease, son of Mr. and Mrs. L. Frederic Pease, of "High Mowing," Wallingford, Connecticut, and Miss Leslie Arthur, daughter of Mr. and Mrs. William Arthur, of Cheshire.

Pickering-Milburn—On December 17, Mr. Hugh Parker Pickering, son of Mrs. Grace Pickering, of Chicago, Illinois, and Miss Charlotte Milburn, daughter of Mrs. Hollingsworth Peabody, of New York City.

Price-Greeff—On December 16, Mr. Donald Price and Miss Beatrice de B. Greeff, daughter of Mr. and Mrs. Enno Greeff, of New York City.

(Continued on page 98)

SHOP-HOUND TIPS

(CONTINUED FROM PAGE 95)

• How do you look in the clear, cold daylight? That question gives you pause, as it should. Nine times out of ten, you have made up under the deceiving light of one of Mr. Edison's Mazdas. If you could see yourself as others see you when you step forth on Park Avenue, you would not hide your head in shame—you would just drop dead. Pre-Vue is a new mirror that puts all of this into the discard. It's a two-faced affair showing you your face as it appears in daylight and the way it looks under the electrics. You'll be surprised. When I saw myself made up under electric lights for daylight consumption, I screamed for an ambulance to take me to the nearest hospital. Saks-Fifth Avenue have these mirrors priced around $5. Don't be without one—they come in a leather case and tuck away in your bag.

• Turner of the Waldorf harbours two *grège* masterpieces that stole my peace of mind completely. One is a tailored frock with welts in narrow rows, mostly turned in, but some doing a right-about-face. This unusual trimming fashions the skirt and forms long straight lines down the sleeves. The neck has a simple collar enlivened by a giddy hand-blocked tie. (About $95.) The other dress is built on softer lines, with two ties that cross and loop gracefully when you hook them on your collar-bones. It's intricately seamed, and the finish achieves perfection. (About $79.50.)

• When artists turn to fabrics, it is well to crane your necks. It means action. The floral chiffons done by M. Zingg (an artist of no little fame and acclaim) look as touchingly innocent as a baby's first bowl of milk, but are really Borgia. His pencil lines and all the irregularities of his water-colour wash have been beautifully reproduced with the result that the eight designs (I'll lay my last dollar on this) will make news in the spring swirl of excitement. Altman's discovered and introduced them as their contribution towards the merry maelstrom of your private life. They sell for about $2.50 a yard.

• Some fashions refuse to die—they build up, as no movie star ever has, a constant public. So I sing of Best's Swiss pigskin sandals in high colours and with low heels. About four years ago, Best decided that these little two shoes had done their part in making fashion history, and it was time to retire. But were those little pigskin sandals afraid of the big, bad wolf? Well, if you could see them to-day, parading out of Best's shoe shop on the most patrician feet in all America, you would know that these shoes won a fashion victory second to none. The price for all this box-office acclaim is under $11.

• What with the Prince of Wales taking to knitting, and the Four Hundred doggedly determined to stay in the running, I am eager to oblige and hand on my latest discovery. Mrs. Rhett, at 1165 Fifth Avenue, will furnish you with bouclé yarn in truly luscious colourings. She will send you a colour card for the asking. The yarn costs about fifty-five cents a skein. Up with your needles and at it again!



This new "Hold-Tite" brassiere is built up to control the upper as well as the lower curves of the bust; and its straps are so placed they cannot slip off the shoulder!

LOOK FOR THE NAME Maiden Form BRASSIERES

None are genuine Maiden Form garments without above label.

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The practical "Hold-Tite" brassiere is only one of many striking new creations by Maiden Form to meet the fashion demands of 1934. For a complete selection of Maiden Form's latest foundation garments, send for illustrated free booklet. Address Dept. VF.

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I am writing to thank you for your kindness in helping me to assemble a wardrobe for the fall and winter. I have followed your suggestions to the letter and am in possession of a most satisfactory outfit for less money than I could have believed possible. The pictures of the suits and dresses were so attractive that I bought the pattern of each, and a skillful home-dressmaker found the Vogue instructions so clear and the patterns so accurate that she made dresses that I am proud to wear.

With more appreciation than I know how to express.

Very sincerely,
HARRIET M. TILLINGHAST

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Many women ask how it is possible to secure such extraordinary results through a course of training by correspondence. Many ask how Margery Wilson can teach women to be charming without even seeing them.

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285	2.00	6575	.40
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S-3690	1.00	6584	.40
6525	.60	6585	.40
6528	.60	6586	.60
6532	.40	6588	.40
6533	.60	6589	.40
6572	.75	6590	.30
6591	.30		

SOCIETY

(CONTINUED FROM PAGE 97)

WEDDINGS

NEW YORK

Warfield-Stockton—On December 15, in Trinity Episcopal Church, Princeton, New Jersey, Mr. Richard Webster Warfield, son of Mr. and Mrs. Harry Ridgeley Warfield, of Baltimore, Maryland, and Miss Charlotte Shields Stockton, daughter of Mr. and Mrs. Richard Stockton, third, of Princeton.

Whitney-Ward—On January 6, in Christ Church, New Haven, Connecticut, Mr. Craig Wadsworth Whitney, son of Mr. and Mrs. Arthur E. Whitney, of Garden City, Long Island, and Miss Ann Van Duzer Ward, daughter of Mrs. Hugh A. Bayne, of New Haven.

BALTIMORE

Eysman-Taylor—On November 29, in the Emmanuel Protestant Episcopal Church, Baltimore, Maryland, Mr. Thomas Lane Emory Eysman, son of Mr. and Mrs. Julien L. Eysman, of Philadelphia, Pennsylvania, and Miss Mary Forbes Taylor, daughter of Mr. and Mrs. Robert Taylor, of Baltimore, Maryland.

BOSTON

Gwin-Thomas—On December 2, in the Leslie Lindsay Chapel, Boston, Massachusetts, Mr. Samuel L. Gwin, junior, son of Judge Samuel L. Gwin and Mrs. Gwin, of Greenwood, Mississippi, and Miss Elizabeth Chadwick Thomas, daughter of the late Mr. and Mrs. Douglas H. Thomas, junior, of Baltimore, Maryland, and niece of Mrs. Robert H. Stevenson, of Boston, Massachusetts.

CHARLOTTE, NORTH CAROLINA

Hirst-Ellison—On December 27, Dr. Virginius Bitzer Hirst, of New York City, son of the late John Hirst and Mrs. Hirst, of Purcellville, Virginia, and Miss Harriet Angeline Ellison, daughter of Mr. and Mrs. Ernest Ellison, of Charlotte.

CLEVELAND

Michel-Prescott—On December 2, Mr. Anthony F. J. Michel, of Oak Park, Illinois, and Miss Sally Prescott, daughter of Mr. and Mrs. Orville W. Prescott.

FALL RIVER

Turner-Gardner—On December 2, Mr. Maxwell Turner, son of Mr. and Mrs. Harry M. Turner, and Miss Elizabeth Borden Gardner, daughter of Mr. and Mrs. Clifford M. Gardner.

GREENSBORO, NORTH CAROLINA

High-Schoonover—On December 7, Mr. Hermon Agee High, son of Mr. and Mrs. A. B. High, and Miss Lois Elaine Schoonover, daughter of Dr. Robert A. Schoonover and Mrs. Schoonover.

HOUSTON

Borden-Stewart—On November 28, in Palmer Memorial Chapel, Mr. Henry Lee Borden, son of Mrs. Gavin Hamilton, and Miss Martha Kathryn Stewart, daughter of Mr. and Mrs. Ralph Ray Stewart.

KANSAS CITY

Wilkin-Austin—On December 16, Mr. Calvin Howard Wilkin, son of Mr. and Mrs. Calvin Wilkin, and Miss Jane Austin, daughter of Mr. and Mrs. Howard Austin.

Yeomans-La Rue—On November 18, in the Country Club Christian Church, Mr. Albert Yeomans, son of Mrs. Edwin Yeomans, and Miss Gail La Rue, daughter of Mr. and Mrs. Charles La Rue.

WEDDINGS

KNOXVILLE

Hawkins-Lee—On November 25, Judge Eugene Hargrave Hawkins, of Birmingham, and Miss Mary Elizabeth Lee, daughter of Mr. and Mrs. William Boxter Lee, of Knoxville, Tennessee.

NEW HAVEN

Lovejoy-Bennett—On November 19, in New Haven, Connecticut, Mr. Samuel Lovejoy, son of Mr. and Mrs. Herman S. Lovejoy, of New Haven, and Miss Jane Winchester Bennett, daughter of Mr. and Mrs. Winchester Bennett, of New Haven and Johnson's Point, Connecticut.

NEW ORLEANS

Dotson-Jahncke—On November 15, Mr. Charles William Dotson, son of the late Reverend Dotson and Mrs. Dotson, and Miss Adele Townsend Jahncke, daughter of Commodore Ernest Lee Jahncke and Mrs. Jahncke, of Washington, D. C., and New Orleans, Louisiana.

PHILADELPHIA

Mockridge-Bateman—On December 22, Mr. John B. O. Mockridge, son of the Reverend John Mockridge and Mrs. Mockridge, and Miss Elisabeth Maxwell Bateman, daughter of Mr. and Mrs. James Bateman.

Nightingale-Harrison—On December 2, in the Church of Saint Luke and the Epiphany, Mr. John Trowbridge Nightingale, son of Mrs. Samuel Crawford Nightingale, of Boston, Massachusetts, and Miss Augusta Wahrendorff Harrison, daughter of Mr. and Mrs. Charles Custis Harrison, junior, of "Chuckswood," Villa Nova, Pennsylvania.

RALEIGH

Shepard-Baker—On November 22, in Christ Church, Raleigh, North Carolina, Mr. Robert Bowden Shepard and Miss Elizabeth Whiteley Baker, daughter of Mrs. Benjamin Whiteley Baker.

READING

Lane-Larsen—On December 9, Mr. Gilbert M. Lane, son of the late James McRee Lane and Mrs. Lane, and Mrs. Virginia Willson Larsen, daughter of Dr. Frederick H. Willson and Mrs. Willson.

Sullivan-Rigg—On December 8, in Saint Margaret's Catholic Church, Mr. Donald Sullivan, son of the late Mr. and Mrs. John E. Sullivan, and Miss Catherine Rigg, daughter of Dr. Walter A. Rigg and Mrs. Rigg.

SAINT JOSEPH, MISSOURI

Austin-Amick—On November 11, in Phoenix, Arizona, Mr. James William Austin, junior, of Hollywood, California, and Miss Esther Townsend Amick, of Beverly Hills, California, daughter of the late Judge William Kennedy Amick and Mrs. Amick, of Saint Joseph.

TORONTO, ONTARIO

Galt-Sinclair—On January 20, in Chicago, Illinois, Mr. Thomas Galt, of Santa Fé, New Mexico, and Miss Marjorie Sinclair, daughter of Mr. and Mrs. Norman Sinclair, of Toronto.

Roberts-Morrison—On January 8, Mr. Frederick Alexander Roberts, of Windsor, son of Dr. James A. Roberts and Mrs. Roberts, of Toronto, and Miss Eleanor Morrison, of Toronto and Ottawa, Canada, daughter of the late Colonel Gordon Morrison and Mrs. Morrison.



"Symphony" Exclusive Ederlin Model No. 62

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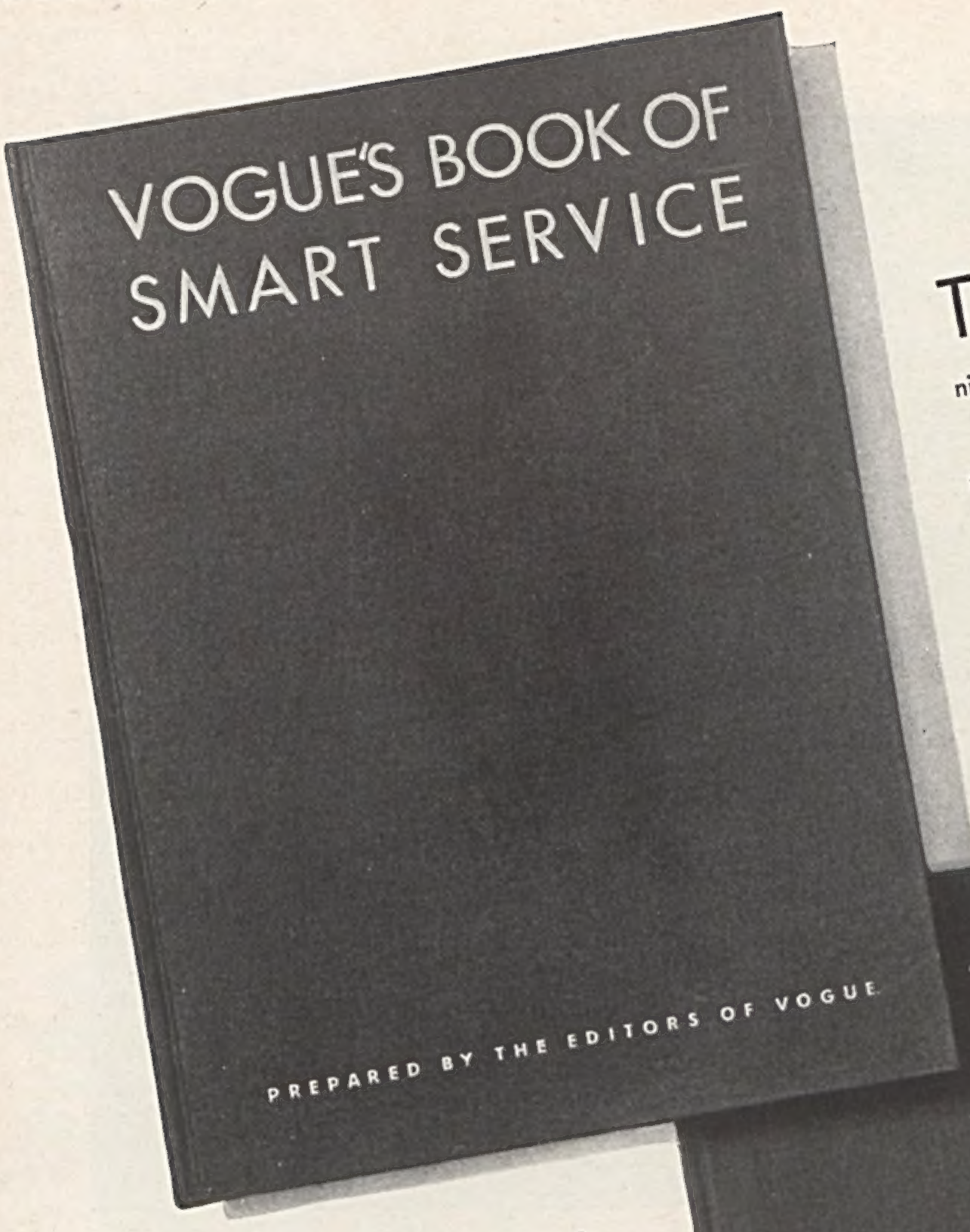
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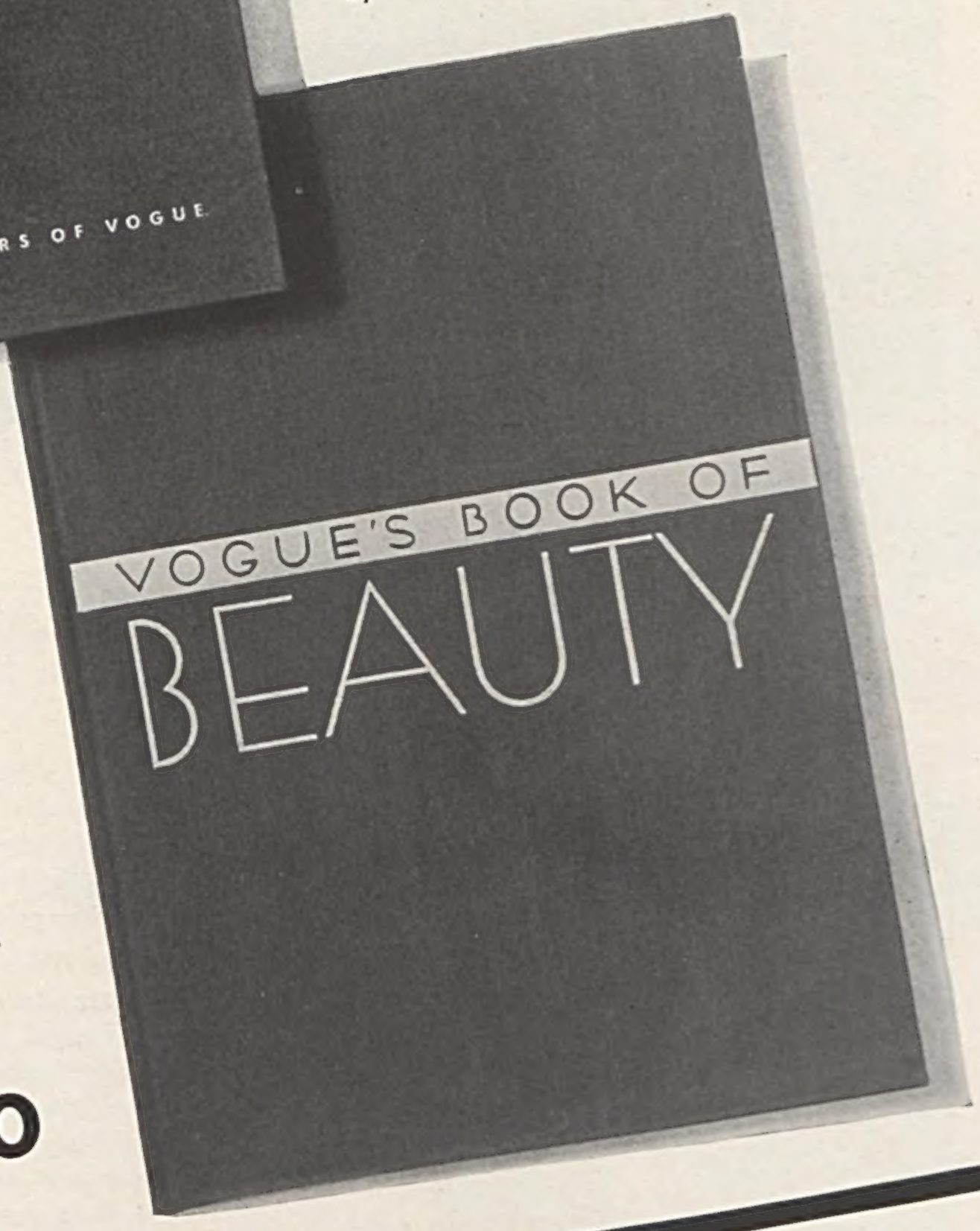
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Men like them Saucy



by Josephine Gibson

FEW men "go for" mild-mannered foods. Men like saucy foods—foods fired with ambition; foods vividly, definitely flavored. Tables at clubs where males foregather are laden with last-minute flavor-aids with which to fleck the art of chefs; sauces that enable each to add the gustatory highlight of his preference.

First we see Heinz tomato ketchup, one of the 57 Varieties, its golden-rimmed cap overtopping its companions. With it stand Heinz prepared mustard, Heinz chili sauce, Heinz beefsteak sauce, Heinz vinegar, Heinz imported olive oil, and Heinz Worcestershire sauce. With these "savor-savers" at hand, the blandest menu insipidities assume exciting character. And—here is a secret I've discovered—the average *man*, and woman too, is doubly gladdened when the labels on these condiments proclaim that *Heinz* has made them.

For instance, take Heinz tomato ketchup. You see, Heinz ketchup is made of *red-ripe* tomatoes, carefully cultivated from Heinz-grown seed. It is then cooked in *open* kettles, useless moisture from the juice evaporating into the air, only thick boiled-down goodness remaining. Pure granulated sugar and rare spices are added, then the ketchup is sealed hot into bottles. There is really an extra tomato in every quart of Heinz tomato ketchup.

Set a saucy table, and prepare for masculine acclaim.

NRA
WE DO OUR PART

"So...I see you're doing your bathroom over!"



Well, yes and no. . . . Yes, if she means revised colors and added interest and a smart snatch at elegance. No, if she's thinking of sessions with paper-hangers, painters, plumbers and such. . . . All you've actually done is to make the place royally ready by finding a few new towels.

cannon towels

OF COURSE



ALMOST any one would be stirred by our latest high styles. Their first surprise is color—deeper and richer color, used with restraint. Some new towels borrow jewel tones, like garnet and emerald and sapphire. Some splash autumn brown on butter yellow, or accent tomato red with black on a white ground. The best patterns this season are simple and bold. All the "dainties" of recent years have passed—in their place we have strong straight-line effects that might have slipped from an architect's note-book.

Now . . . feel their deep terry. We've given the new Cannon towels a softer, finer, shaggier fur—the better to hug you with, my dear. We've made them larger, too, as well as deeper. Wider than you are and almost as tall. . . . We believe we've achieved a brand-new luxury.

And, you can have what you like and still feel comfortably thrifty. The top Cannon towels cost good money—true. But they're worth it! Other very nice ones can be yours for just about nothing apiece. . . . No matter what you give, you get more—that's the time-tried promise of the Cannon label. . . . Cannon Mills, Inc., 70 Worth Street, New York City.

NRA



HOW BIG IS A TOWEL?

The leading Cannon towels for 1934 average over two-by-four feet in size, have at least eleven hundred square inches of soft drying surface and as much as fourteen hundred. *That's luxury!* . . . Towel prices go from 29c to $2.50 each. The Cannon label always means more-for-the-money.

HOW WHITE IS A SHEET?

Cannon sheets are a shade whiter than other "white" sheets. They are softer and smoother too—even in weave and free from hard and shiny fillers. And they keep their fresh look and feel for years. There's a Cannon sheet in each price class, for every bed!

"I can help you win hearts . . ." says BARBARA STANWYCK



Lovely Warner Bros. star

"There's something about the charm of really exquisite skin men just can't resist!" says this beautiful star. "I have the sensitive skin that goes with red hair—yet for years my simple beauty care . . . Lux Toilet Soap . . . has kept it always soft and smooth. With a tempting, smooth skin you can win hearts and *hold* them. Just try my beauty soap—you'll see!"

Actually 9 out of 10 Hollywood stars use fragrant, white Lux Toilet Soap. Why don't you win new loveliness the Hollywood way? Get Lux Toilet Soap *today!*

Precious Elements in this Soap! Scientists explain: "Skin grows old-looking through the gradual loss of certain elements Nature puts in skin to keep it youthful. Gentle Lux Toilet Soap, so readily soluble, *actually contains* such precious elements—checks their loss from the skin."

For EVERY Type of Skin . . . *dry . . . oily . . . "in-between"*

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